

# Sets in Order

35¢

APRIL  
1961



RALPH PAGE  
SEE PAGE 9

GENE  
ANTHONY

The Official Magazine of SQUARE DANCING

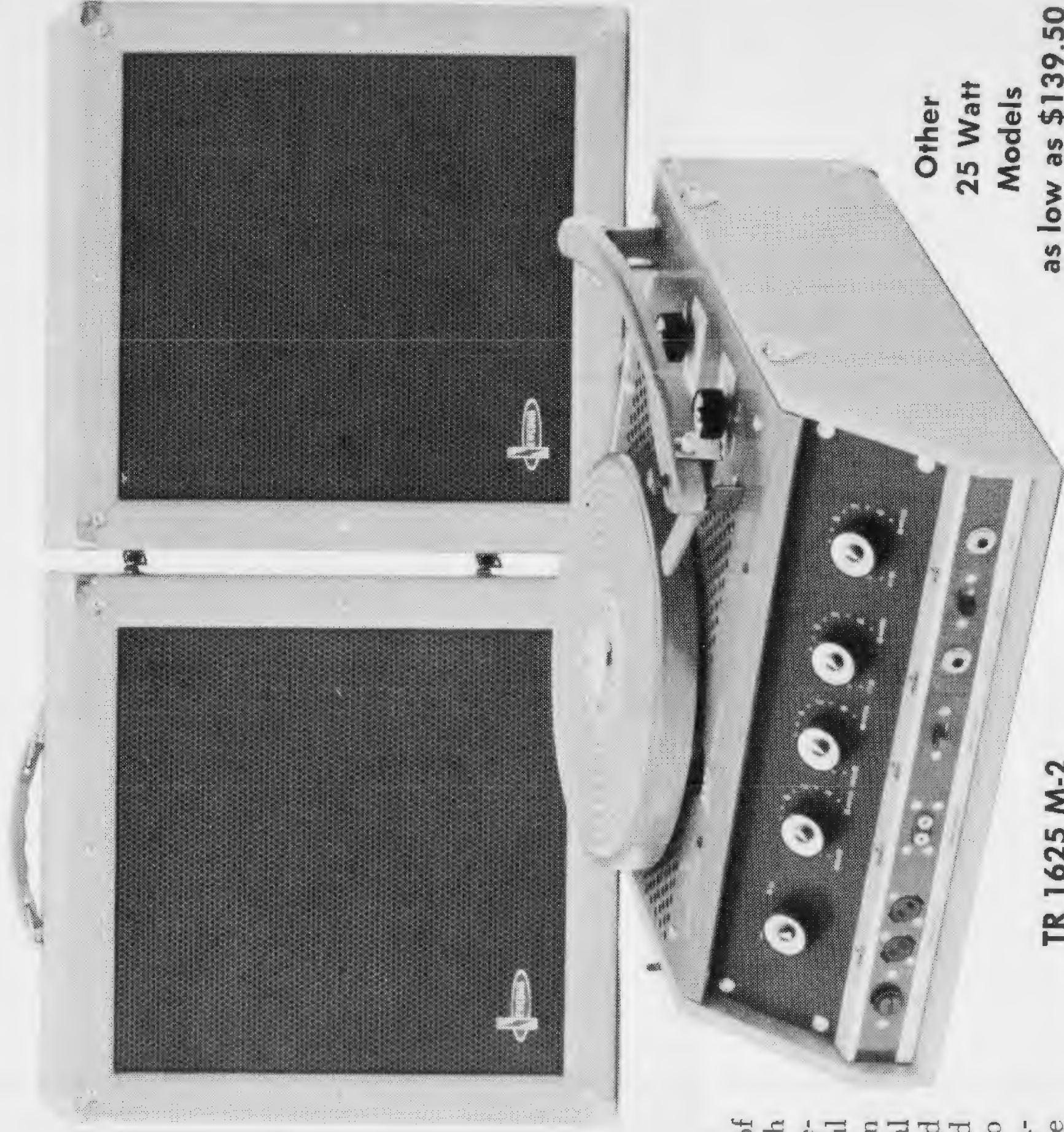


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**THE SQUARE DANCE PICTURE:** A small group of American square dancers living in Bonn, Germany, recently gave a request performance at the annual "white tie" Diplomatic Ball given by the German Foreign Office. Eighteen hundred members of the Diplomatic Corps from every foreign government represented in Germany were invited. The dance group participated at the request of Baron Sigismund von Braun, Protocol Chief of the West German government and was introduced by the American Ambassador, Walter C. Dowling. The program was very enthusiastically received by the guests.



*Photo Courtesy West German Government Press and Information Bureau*





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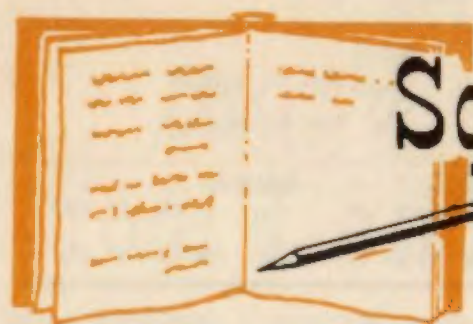


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- Apr. 8-7th Ann. Virginia Square Dance Fest.  
Memorial Gym., Charlottesville, Va.
- Apr. 8-5th Southwest Kansas Festival  
Munic. Audit., Dodge City, Kans.
- Apr. 9-Western S.D. Assn. Spring Jamboree  
Sunny Hills Barn, Fullerton, Calif.
- Apr. 9-4th Ann. Allemande Club Square-Rama  
St. Anastasia Church, Newtown Square, Pa.
- Apr. 14-Spinning Wheel Jamboree  
Thomas Jefferson School, Baltimore, Md.
- Apr. 14-15-Spring Square Dance Festival  
Coliseum, Houston, Texas
- Apr. 14-15-Decatur Assn. Annual Jamboree  
Y.M.C.A., Decatur, Ill.
- Apr. 14-16-3rd Ann. Buckeye State Conv.  
Sports Arena, Toledo, Ohio
- Apr. 15-4th Ann. Savannah Square-Up  
DeSoto Hotel, Savannah, Ga.
- Apr. 15-8th Annual Square Dance Festival  
Helena, Mont.
- Apr. 16-11th Ann. South Bend Callers' Fest.  
Playland Park Ballroom, South Bend, Ind.
- Apr. 21-22-Alabama Jubilee  
Munic. Audit., Birmingham, Ala.
- Apr. 21-22-8th Ann. Jamboree  
Trail, B.C., Canada
- Apr. 21-23-3rd Ann. Kentuckiana Assn. Spring  
Fest., Ky. Fair & Ex. Center, Louisville, Ky.
- Apr. 21-28-Dogwood Arts Fest. S. D. Dem.  
Knoxville, Tenn.
- Apr. 22-No. Cent. Okla. Dist. Festival  
Arkansas City, Kansas
- Apr. 22-So. District Spring Festival  
Civic Audit., Ardmore, Okla.
- Apr. 23-New Orleans Recr. Dept. Folk Fest.  
Lyons, Audit., New Orleans, La.
- Apr. 23-Ill. Callers' Assn. Ann. So. Dist. Fest.  
American Legion Hall, Centralia, Ill.
- Apr. 28-7th Ann. O.S.D.A. Jamboree  
Ottawa, Ont., Can.
- Apr. 28-11th Anniv. Cloverleaf Club Dance  
Uptown Hall, San Diego, Calif.

(Please turn to page 46)

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... Just as an example of how SIO helps me, this evening in the paper I found that at a dance just two nights away which I am slated to call, they are going to have a cake walk run by you-know-who. And I have never even seen a cake walk. I remembered seeing something about it 'somewhere' in SIO. So I took down my copies and started going back over the months. I stumbled on it back in a 1957 copy under help for clubs. Now I'm all set. Thank the Lord for SIO!

Clyde Wilkes  
Marshalltown, Ia.

Dear Editor:

In your December 1959 issue and in the twenty basic movements, number (14) Cross Trail: I have a question. When a woman is on the left of her partner and they cross trail, who crosses in front? We have always believed that the woman crossed in front of the man at all times.

Mrs. Bob Bernard  
Tillamook, Ore.

In this stage of our square dancing when so much of the time women will be dancing in the place normally thought to be that of the men and vice versa or two men will be dancing together, it seems important to come up with solutions that best fit all circumstances. Unfortunately some of these seem to by-pass usual courtesies. However in the case of the Cross Trail, courtesy would allow the woman to cross in front of the man if the call were started from a normal position. Ed.

Dear Editor:

... We are another new club here in the Far East and from talking with others, we find your monthly magazine of invaluable help to each of us "beginners."

Mrs. Christine Stubbs  
APO 328, San Francisco, Calif.

Dear Editor:

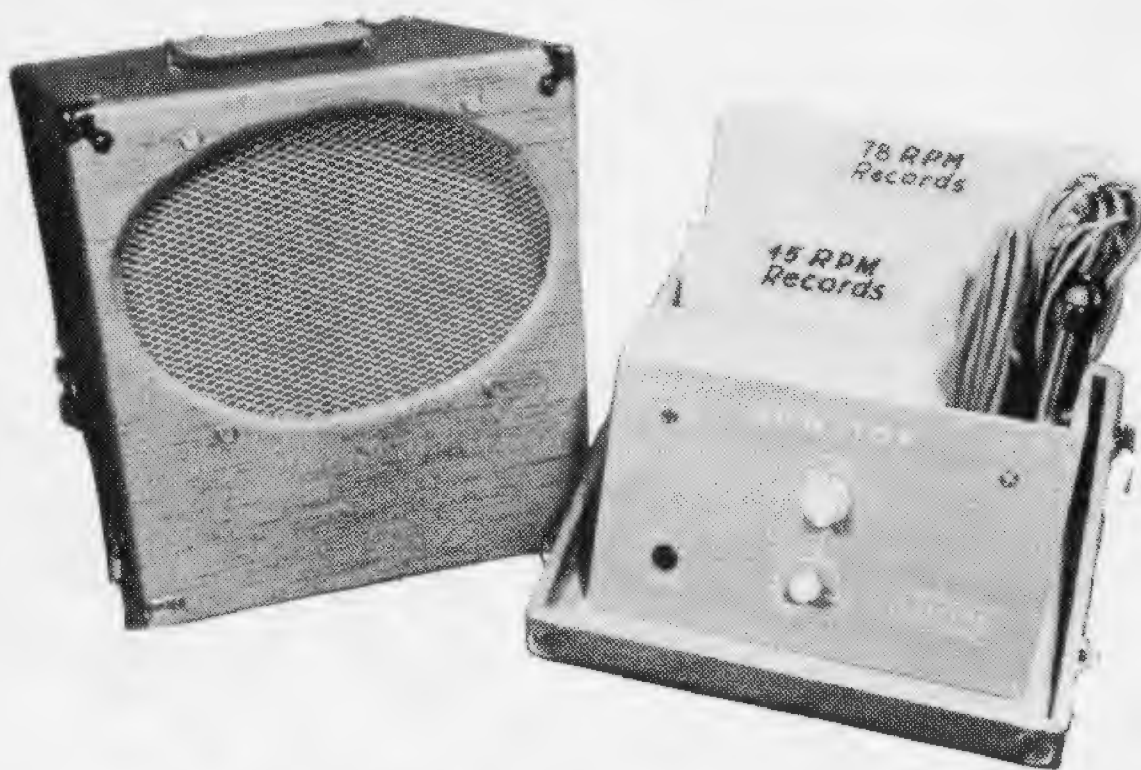
... It isn't very often we feel strongly enough about something to take time to write about it.  
(Continued on page 42)



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# AS I SEE IT

bob osgood

April 1961

**T**HE CROWD was so great that no suitable hall could be found to hold all of the people. So here they were, more than 4,000 dancers, gathered on the surface of the huge outdoor stadium taking part in the square dancing.

On the raised platform at one end of the field was the caller, a short, rather stocky individual fresh from New England. The dancers, now in long contra lines stretching far across the field, were Japanese. They understood little or no English while the caller, knowing only one or two words of Japanese, was directing them all by the use of hand motions.

At best, handling a group of this size is no simple task, but under these rather unusual circumstances this was indeed a job for one with great experience and understanding. For Ralph Page, however, this event which took place in Tokyo a few years ago, was just one more colorful highlight in a life filled with unusual square dance experiences.

Ralph started his calling career on December 6, 1930. He looks back on that night and remembers with a bit of wry humor that this first attempt was no calm and gradual introduction into the calling field. With less than an hour's warning he had been roped into calling the entire evening's program.



Calling the dances, however, turned out to be just part of the normal evolution for our New Hampshire friend. His uncle had been quite a well known prompter in his day. His father was outstanding as a fiddler and his grandfather Isaac Dunn had been a wonderful dancer and a ballad singer of wide repute. One of his grandfather's favorite dances was called Petronella and it's been said by the old timers in and around Keene, New Hampshire, that when the music stopped for that particular dance Ike Dunn was always three feet off the floor!

And so it was that Ralph moved into calling naturally, having learned to dance as a youngster in the kitchen junkets that are a normal part of New England living.

Back in the early 1930's a lady by the name of Beth Tolman who was then assistant editor of the *Yankee Magazine* suggested that Ralph write a series of monthly articles on square dancing in the New England area for the magazine.

The success of these articles prompted the owner of The Countryman Press, to sign up both Miss Tolman and Ralph for a book based on the articles. In 1937 the first of five printings of *The Country Dance Book*\* came off the press.

This book more than any other volume we've run across paints a most complete, human and humorous picture of early American square dancing as it affected folks in the New England states.

"New England," Ralph wrote in the book, "is one of the oldest corners of our country. It is compact, integrated and, comparatively speaking, it loves its traditions. Here is a coast settlement that has experienced a constant injection of lusty immigrants fresh from dancing on their own village greens. If ever a people were given a chance to be born and bred in

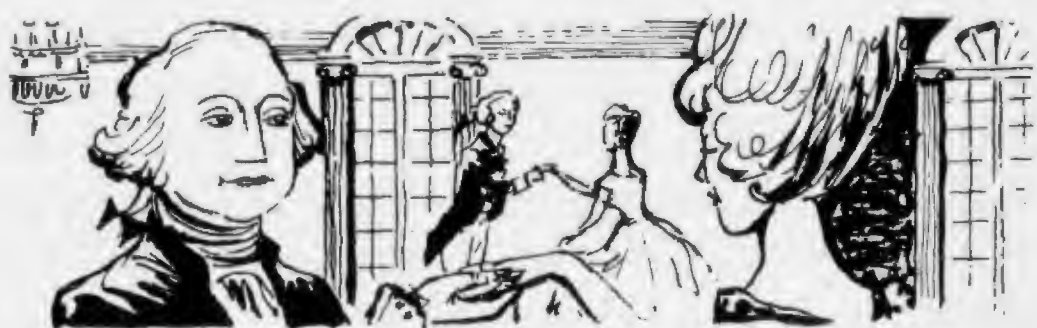
\*The Country Dance Book, Beth Tolman and Ralph Page, The Countryman Press, Inc., Weston, Vermont.



the purple of their dances, the Yanks were those people. As babies they were often lulled to rest to the measures of Speed The Plow or Smash The Window, and often they were carried to an assembly or junket where they were cradled in communal beds made from benches, seat to seat arrangement. Way before they were out of their swaddling clouts, then, these kids must have understood what was what on the dance floor. Then at an early age they began doing the dances themselves; later the stern dancing masters polished their steps and taught them how to 'make manners' on the dance floor. What a foundation!"

Ralph's knowledge of background went past our Civil War period of one hundred years ago—a period in which this type of dancing was in full swing—back even to the first early days in America's history.

"During the Revolutionary years everybody danced, including the minister, who found his place in the community via an Ordination Ball rather than by any such dour celebrations as are common today. As a minister, he was judged less by his pulpit pratings than by his ability to . . . handle a difficult figure. The officers in both the English troops and the Colonials were so crazy about dancing that some say, if you listen hard enough, the hills of New England will give forth a faint echo of Lord Howe's Revels, or perhaps let go a few strains of Washington's favorite, Sir Roger de Coverly."



To say that Ralph is devoted to his dancing is indeed a major understatement. As a full time professional caller and teacher since 1938 he has kept a regular home program of dancing going steadily for the past 25 years.

One of our fond memories is of several days spent with the Page family in Keene, New Hampshire, a few years ago. We just followed along as Ralph 'tended to his classes in the local school and joined in while he conducted his large open dance at the Boston Y. We remember being initiated into the proper New Hampshire method of eating punkin (never pumpkin) pie and being given the facts of life concerning true New England boiled dinners.

Indeed Ralph Page is one of the living legends of this ever changing square dance world. Though we may not all get a chance to "form-on" for one of his contras or kick up our heels in true Yankee fashion for one of his quadrilles, perhaps we can at least get an occasional opportunity to sit down with a copy of *Northern Junket*†, a homespun square dance magazine Ralph has edited for thousands of years, and get a genuine chuckle from this almanac of American dancing folklore.

To Ralph Page, whose likeness fills our front cover this month, we pay special tribute and to him we dedicate this issue of Sets in Order.

### Looking for an Oscar

IF YOU'RE sitting around not doing anything on the 17th of this month you might tune in to the broadcast of the Annual Academy of Motion Picture Arts and Sciences. Friend Chuck Jones is well represented this year by Warner Brothers' entry "High Note." Having seen the cartoon we join many others in the belief that he has a winner. Catch the show if you can and keep your fingers crossed.

### A Trend?

RECENTLY we've been noticing in our mail how many times folks have mentioned "going squaring." "Margaret and I went squaring three times last week," one letter will tell us. Or, "Our club has been squaring for almost two years."

Naturally we know what the writer means and we realize that "squaring" is quicker and easier to write than square dancing. However, the continual use of this short cut has us worried. Has *dancing* disappeared from this activity?

Dancing means moving to music. For some reason "squaring" sounds to us like "marching" or "drilling," and while rhythm is needed for good close-order drill, you might be able to get along without music. But in dancing, particularly in this field of square dancing, music is vitally necessary!

On this pet subject of dancing — moving to music — we've called in Lee Helsel for a pair of articles. You'll find one in the Dancer's Walk-thru section and the other beamed at callers and teachers on the first page of the Workshop.

†Northern Junket, 182 Pearl St., Keene, New Hampshire, \$2.50 a year.



## Restatement of Policy

LAST MONTH Sets in Order came out with a revision in its list of Basics 21-30. Perhaps this is a good time to restate our original intent. This list is just one suggested method which could be used by any group or individual who might find it suitable to his particular needs.

Sets in Order has received much assistance from callers and from callers' groups spread all over the country who have released their own list in the interests of intelligent dancing. We realize quite well that any caller anywhere is completely at liberty to pour into the square dance picture as much or as little new material as he sees fit but we pay special tribute to those callers who think carefully and study the new movements before taking a chance of confusing the great majority of dancers with an overwhelming flood.

We feel that some sort of a guide is important as a starting point from which any caller or dancer may launch into this hobby. We are pleased that so many have made known to us their feeling that this effort is helpful to them.

## A Slant on Challenge

WHAT IS MEANT by the word *challenge* when it is used in square dancing? Misused perhaps more than any other word in the dancer's vocabulary, challenge all too often indicates a contest between caller and dancer — a contest that can be stacked against the dancer by the simple addition of a new movement or by increasing the tempo to an almost impossible pace.

When a group of dancers has become extremely proficient at following a given number of movements the caller sometimes feels that he is unsuccessful unless he can *give* them something that they are not yet able to master and he hopes that this *discovering* of something *new* will satisfy the situation.

Actually the true joy of *challenge* is more than just the adding of more *hurdles*. To the sports car enthusiast, for example, satisfaction would not come by adding a fifth wheel. Instead, true accomplishment is realized when the driver finds himself getting more accustomed to the feel of the road and the responses of his car to the wheel. In this way he begins to relax into the pleasures of driving his car.

The golfer's interest increases, not because somebody invents a new golf club or adds a

couple more holes to the course but rather in proportion as he gains a better sense of control, a greater appreciation of the little things that require more of his skills and abilities and thereby tend to make the game more exciting.

With the multiplicity of basic movements that we now have in square dancing there are infinite combinations of these movements that have never been tried. The late Jim York was a master in this field. He had the knack of taking a basic that was known by everyone and he would then present it in a different way, perhaps in connection with other basics with which it had not been too frequently associated. This resulting combination was *new*. It was *different*. It was and is *Challenging*!

One form of challenge is the use of a trick that takes the dancers out of the normal restrictions of a square. We've seen some variations along this line working from a grand promenade. With dancers moving in fours around the hall the action will start with a *bend the line* and be followed perhaps by a succession of square thru combinations, frontier whirls, Dixie chains, wheel and deals and star thru combinations. The movements are not new. Just the formula in which they are used is different but they are enjoyable because they utilize known basic movements and allow the participants new means of trying out their knowledge.

One of the most pleasing forms of this type of *challenge* comes from intermingling squares. In traditional square dancing old timers may recall doing Dip 'n' Dive for the length of the hall. Others may remember the old Forearm Hooks in which couples would move from square to square and eventually end up at home in their starting position.

A modern day student of this type of dancing is Ed Gilmore who has developed what he calls Progressive Squares. Using some of his ideas, it's not impossible for a caller to maneuver a dancer from a square in one corner of the hall, down the hall, and then across it to the extreme opposite corner, and then bring him home again. *Challenging*? You bet! From a caller's standpoint it's not quite as simple as introducing some new movement but for satisfaction, you can't beat it.

If you'd like a bit more on the fundamentals of progressive squares see pages 66 and 67 in this issue.



# SQUARE DANCE

## VACATIONS 1961



**F**AVORITE CALLER? Round dance teacher? Wooded dell? Lake shore? Or even flight to Europe? If any of these be your meat in 1961, you may find the right combinations for just you in the exciting list of square dance vacations which appears on these pages.

April 7-9—Second Hacienda Dance Holiday, Bakersfield, Calif. Frank Hamiltons, Bob Van Antwerps, Forrest Richards', Walt Woodhams. Write Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif. (Sold Out)

April 16-21—Bermuda Holiday, Belmont Manor, Bermuda. Al Brundage, Dave Taylor. Write Al Brundage, 11 Dover Rd., Westport, Conn.

May 19-21—Timberline Party, Mountain Lake House, Marshall's Creek, Pa. Decko Decks, Roy Keleighs and John Nashes. Write R. Keleigh, 1107 Ocean Ave., Elberon, N.J.

May 26-28—Memorial Week-End, Jefferson Hotel, Atlantic City, N.J. Al Brundage, Earl Johnston, Ronny Schneider. Write Brundage, address above.

May 27-29—Michigan Memorial Day Danceree Week-End, Hart Hotel, Battle Creek, Mich. Decko Decks, Mary Gray, Larry Prior, Bud McLeods. Write Doc Jamieson, 612 Woodcrest Dr., Royal Oak, Mich.

June 4-10; 11-17; Aug. 20-26; 27-Sept. 2; Sept 3-9; 10-16; 17-23; 24-30; Oct. 1-7; 8-14—Square Dance Vacations, Kirkwood Lodge, Mo. Ten separate weeks. Frank Lane, Arnie Kronenberger, Ray Smith, Harper Smith, Red Warrick, Johnny Davis, Bruce Johnson, Ed Gilmore, Joe Lewis, Bob Page, Selmer Hovland, Jack Jackson, Jim Brower, Johnny LeClair, Max Forsyth, Marshall Flippo, Manning Smiths, Frank Hamiltons, Dick Reinsbergs, Vince Belgarbos, Bruce Johnsons, Ed Gilmores, Elwyn Freshes, Jerry Washburns, Paul Tinsleys, Lawrence Risens, Jack Stapletons. Write Square Dance Vacations, Kirkwood Lodge, Osage Beach, Mo.

June 4-9; 11-16—Glenwood Square Dance Roundup, Hotel Colorado, Glenwood Springs, Colo. Billy Lewis, Jerry Adkins, C. O. Guest, Tex Brownlee, Pete Petermans. Write W. F. Boone, 2734 Wilbur St., Dallas 33, Texas.

June 9-11—3rd Annual Florida Square Dance Camp, Sea Isle Hotel, Miami Beach, Fla. Jim Browers, Gordon Blaums, Dick Doyles. Write Cross Trail Square Dance Center, 6701 Red Road, South Miami 43, Fla.

June 18-24—Lake Sunapee Square Dance Vacations, Lakewood Manor, Newbury, N.H. "Frannie" Heintz, Edith Murphy, Bob Kent, Jack Ambrose. (Also week-ends in May and June.) Write "Frannie" Heintz, 27 Flynt Ave., Monson, Mass.



- June 23-28—Dance-A-Cade, Summit Hotel, Uniontown, Pa. Bob Van Antwerp, Arnie Kronenberger, Joe Turners, Forrest Richards', Frank Hamiltons. Write Hamilton, address above.
- June 26-July 1—Banff Square Dance Institute, School of Fine Arts, Banff, Alberta, Canada. Manning Smiths, Bruce Johnsons, Lee Helsels. Write Jean Sherwin, 9319 86th St., Edmonton, Alberta, Canada.
- July 2-7; July 9-14 (Sold Out); July 16-21 (Sold Out)—Squarama, Boyne Mountain, Mich. Dave Taylor; Johnny LeClair, Bruce Johnson, Jack Jackson, Johnny Davis, Jack May, Jack Stapletons. Write Box 5183-B, Grosse Pointe 36, Michigan.
- July 2-5—Roundance Teachers' Institute (Leaders Only), Botsford Inn, Detroit, Mich. Forrest Richards', Joe Turners, Frank Hamiltons. Write Hamilton, address above.
- July 9-Aug. 13—14th Ann. Rocky Mountain Square Dance Camp, Lighted Lantern Golden, Colo. (Five separate Weeks). Ray Smith, Harper Smith, Johnny LeClair, Ernie Gross, Al Brownlee, Vaughn Parrish, Wally Schultz, Johnny Jones, Jerry Haag, the Fosters, the Smithwicks, etc. Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 9-14; 23-28; July 30-Aug. 4—Caller's College, Hotel Colorado, Glenwood Springs, Colo. Ed Gilmore. Write Gilmore, Dept. C, P.O. Box 191, Yucaipa, Calif.
- July 9-Aug. 26; Sept. 17-23—Square Dance Vacations, Peaceful Valley Lodge, Lyons, Colo. (Eight Weeks). Don Armstrong, Joe Lewis, Lafi Miller, Ben Baldwin, Floyd Bohart, Ken Crow, Howard Ellsworth, Jimmy Knight, Frank Pecinovsky, Bert Rietz, Dale Wagner. Write Karl E. Boehm, Peaceful Valley Lodge, Star Rte., Lyons, Colo.
- July 16-21; Aug. 20-25—"Funstitutes," Thayer Hotel, West Point, N.Y. Al Brundage, Max Forsyth, Dub Perry, Art Harris, Lou Hildebrand, Les Gotcher, Curley Custer, Betty Jayne Johnston. Write Brundage, address above.
- July 16-22—Riding Mountain Square Dance Holiday, Clear Lake, Manitoba, Can. Don Armstrongs, Earle Parks. Write Noreen Wilson, 34 Haultain Crescent, Regina, Sask., Canada.
- July 16-Aug. 12—Rainbow Lake Square Dance Institute, Brevard, N.C. George Campbell, Jim Pearsons. Write Campbell, P.O. Box 50-537, Miami, Fla.
- July 22-Aug. 12—Square-A-Pean Institute — Berchtesgaden, Germany. Al Brundage, Manning Smiths, Al Spencer, Tex Hencerling. Write Brundage, address above.
- July 23-28—Sets in Order Institute, Asilomar, Pacific Grove, Calif. Joe Lewis, Arnie Kronenberger, Bob Van Antwerp, Bob Osgood, Frank Hamiltons, Forrest Richards'. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Cal. Waiting list only.
- Aug. 13-19—Blue Ridge Square Dance Camp, Clayton, Ga. Jim Browers, Gordon Blaums, Curley Custers, Tom Johnstons. Write Cross Trail Square Dance Center, address above.
- Aug. 20-25—1961 Pow Wow, Wigwassan Lodge, Lake Rosseau, Muskoka, Ont., Canada. Earl Johnstons, Decko Decks, Angus McMorrans, Wayne Wilcoxes. Write McMorran, 90 Ruskin, Ottawa, Ont., Canada.
- Aug. 20-26—Cloudmont Square Dance Camp, Lookout Mountain, out of Chattanooga, Tenn. Jim Browers, Gordon Blaums, Ruy Camps, Norman Merrbachs. Write Cross Trail Square Dance Center, address above.

*(More listings on page 64)*



## FLASHES FROM DETROIT



From the summit of Michigan's Porcupine Mountains, in the Upper Peninsula, the tourist gets this view of the lovely, aptly-named Lake of the Clouds — a sight to charm and thrill those with an eye for scenic wonder and beauty.

Detroit News Photo

### Mighty Michigan

### Offers Much Beauty

### To Traveling Square Dancers

**W**ITH JUNE 29-JULY 1 being the dates of the 10th National Square Dance Convention in Detroit, Michigan, the chances are very much in favor of vacation-type, dance-type weather to inspire Convention dancers to include some sightseeing in lush, lovely Michigan. There is much to see.

Around Detroit are many resort areas with excellent swimming, boating, water-skiing and fishing facilities. In the city the ladies will be especially interested in shopping at the big department stores while Papa Square Dancer takes a tour of an auto plant. See Henry Ford's re-creation of an old New England town, Greenfield Village; or be amused at Belle Isle. Windsor, with its "other-world" air, is just across the Detroit River, in Ontario, Canada.

To enjoy all of this and dancing, too, can make a most exciting vacation for square dance families. By mid-February, some 300 callers and 7000 dancers had signed up for the "10th" and General Chairman Harold Erickson promises the kind of dancing each one can most

enjoy, from beginner to "challenge" dancer and at any age at all.

Special trains are going to bring dancers from all directions. Large groups will caravan by auto and many will bring trailers. Two trailer sites to be contacted directly for space are Chesterfield Mobile Village, 26155 Ecorse Rd., Taylor; and Canton Mobile Village, 41275 Old Michigan Ave., Wayne.

For early-arriving dancers, Trail End activities galore are being planned. There will be cruises on the Detroit River aboard the S.S. Aquarama. Round dancers may frolic at the Arabian Room of Detroit's Tuller Hotel. Trail-End square dances will be held in the Founders' Room of the Sheraton-Cadillac; at the Detroit-Leland and at Civic Park on the river front at the foot of Woodward Ave. All this on June 28, before Convention.

If you haven't registered, don't wait! Send to the Registration Committee, Box 2314, Detroit 31, Mich., and settle back in anticipation of the time of your life in Detroit!

Lower Left: Here's a view of "Mighty Mac," the magnificent new bridge spanning the Straits of Mackinac which separate Michigan's upper and lower peninsulas. Lower Right: Tahquamenon Falls, in Michigan's Upper Peninsula, is an outstanding tourist attraction, well worth the effort required to reach it.

Detroit News Photo





# THE DANCER'S WALKTHRU

*Sets in Order*

## LET'S SMOOTH IT OUT

*By Lee Helsel, Sacramento, Calif.*

Here is an interesting approach to dancing as thought out by Lee Helsel who enjoys his dancing even as he enjoys calling. This portion of an article is written for YOU, the square dancer, and is placed here in your special section of Sets in Order. A separate message on the same subject is directed to the caller and will be found on the first page of the Workshop. As a dancer you might be interested in reading it also. — Editor.

DANCING is movement to rhythm or as we apply it in square dancing — movement to music. Although music is something we experience emotionally, when combined with movement it tends to deepen certain basic satisfactions which must be gratified to meet human needs. Square dancing produces a satisfying experience when certain requirements are met.

If one were to trace the path of a dancer executing "Ends Turn In" or some other call without regard to speed of movement or a rhythmic pattern the result would resemble a similar pattern one might trace while going through a maze. The informed square dancer, however, knows there is much more to dancing than simply going to and fro without regard to speed or rhythm. The combination of proper speed, rhythmic pattern and movement can produce a most satisfying result. This might be termed "smooth square dancing."

Smooth dancing is a result of a team-like relationship between the caller and the dancer. It is not something that "just happens," but must be learned by the dancer as well as its leadership practiced by the caller. Both the caller and the dancer have certain responsibilities that must be carried out in order to insure smoothness in square dancing.

Following are some of the responsibilities that fall on the dancer's shoulders.

The dancer must do his part to insure smooth dancing. Perhaps one of the most important facts about listening and executing the calls is never explained fully in learning to dance. This is the "lead."

The lead in square dancing is a term applied to the time difference between actually hearing the call and the start of the execution of the figure. It is physically and mentally impossible for a person to do any given action *exactly* the same time it is called.

If you want further proof, try it yourself on someone else. Ask them to try and do what you say at the exact instant you give a command: such as STAND UP or SIT DOWN. A lag develops as you can readily see. Yet many dancers try to do a figure called in just this same manner without regard to previous commands and disregarding the fact that a lead is necessary. Generally a lead consists of two to four beats.

The following is a list of helpful hints that may be of assistance in dancing more smoothly.

1. **Don't Rush.** As explained above, expect a lead which may vary depending on the sequence of figures and the number of words that the caller has to say in directing the figure. *Always* complete the figure you are doing *before* you go on to the next. If the dancer does "goof" the figure and yet does not have enough time for its completion, it is the caller and *not* the dancer who is at fault.

2. **Do the Figure Properly.** Smooth dancing depends on the dancers properly executing the figure. Each figure has a starting place and an ending place. It is important that you take enough time to complete the figure called. *Don't take short cuts.* It is also important that you do not take too much time to complete the figure. Don't put in extra "fancy twirls" etc. Such twirls and extra turns require more time than if the figure is done correctly.

3. **Walking.** Take one step for each beat of music heard. Steps should be of average length,



## The WALKTHRU

not too large and neither too small. Men should compensate for their partners as the girls cannot take as large steps as the men. Also when you are on the inside during a figure (like a promenade) remember the persons on the outside have farther to walk than do the inside people. Of course one should walk with a sliding step and never at any time should the feet leave the floor.

4. **Listen to the Call.** It may seem strange that this hint is listed here but smooth dancing depends on listening also. Many times dancers try to anticipate the call with the result that they many times are ahead of the proper timing. However if the caller changes the call (from what they *thought* he was going to say) then they are in real trouble. A good square dancer lives from one call to the next.

5. **Adjusting to Your Square.** The four couples in a square function as a team. Many times dancers contribute to jerky or rough dancing by not fitting their pace to the other members of the square. Pile ups and slow downs result from this practice. Observe the speed of movement of your square and adjust accordingly providing you are not getting ahead of the call.

6. **Think Smooth.** Smoothness can receive a psychological assist by adopting an attitude of wanting to dance more smoothly. Evaluate the satisfaction of a square which you have just danced in relation to whether it was smooth or not and relate the factors which contributed to its smooth flow to your actions as well as the actions of the others in the square.

Smooth dancing is one of square dancing's greatest rewards. Square dancing is mainly made up of habit patterns which are a result of training and experience. You, too, can be a smooth dancer if you want to and if you work at it. It's fun!

## IDEA ONE WAY TO RECRUIT

A SITUATION THAT BAFFLES square dancers who have moved to a new and non-square-dancing area is how to drum up interest in their favorite hobby and get other people to join them for the fun. In other words, how does one go about getting a nucleus for a square dance class?

Kenn Kirkpatrick moved from Milwaukee to Markesan, Wisc., about a year ago and started a business there. He, being an enthusiastic square dancer, was in the above-mentioned fix, so he consulted with caller Carl Larson and together they figured out a plan. They'd give a party. It was an "appreciation party" from a newcomer to the people of the community. Kenn rented a hall, Carl agreed to furnish music and calling. Kenn had signs made and mailed out cards inviting all of the people to this party where there would be dancing — polkas, waltzes, modern dancing, etc. And, oh yes, at the bottom he mentioned casually there would be a square dance demonstration by out-of-towners.

The dance started at 8:30 and by 9:00 P.M. the hall was full. There were children, teenagers, adults, all getting up to do the waltzes, jitter-bug, etc. At last Carl suggested that everyone in the hall stand up, stretch a little and oh well, as long as they were all standing, to join hands in a circle — lady, gent, etc.

That was a sneaky approach and it worked. By the end of the evening, six squares were signed up for a new class. This was last November. By the middle of January they closed the class at 10 squares.

## IDEA "BE KIND TO YOUR CALLER" PARTY THEME

HOW ABOUT HONORING that faithful old fellow up there behind the mike by dedicating one evening's party dance to him? Call it "Be Kind to Our Caller" night and follow thru. Wally Andrews of Kirkwood, Mo. was honored with just such a party and the way his club went about it was something like this:

Two of the members marched in to stirring music, bearing a huge banner to hang on the wall. "Tonight's the Night. Wagon Wheelers be Kind to Wally Andrews," it read. A piece of red carpet was placed on the floor at the mike for Wally to stand on and he had just begun to the first call when one of the men rushed up and with a shoe shine kit and terrible zeal proceeded to put a polish on the startled caller's boots. The ladies took turns fanning him (it was the middle of winter) and feeding him fruit (some of it wax). Periodically they would stop dancing long enough to shout "We love you, Wally" or, "Wasn't that last call



great?" Every time the second allemande left was called in the dance, all dancers would stop dancing and bow low in Wally's direction.

For Wally's wife, Ruth, they had made a ribbon which in silver letters proclaimed her "Coffee Maker Queen." She wore it, beauty queen fashion, pinned from shoulder to hip. Both she and her husband were crowned with elaborate "angel hair" and Christmas tree ornaments which they wore all evening.

At refreshment time, the Andrews' were seated at a table, served, assisted in raising the forks to their mouths while everyone else stood, foodless, until they had finished.

The "honoring" went on until exactly midnight. At one minute after 12, two fellows rushed up, snatched the banner from the wall, rolled it up and at the same time the red velvet carpet was yanked out from under the caller's feet. The Andrews' were denuded of crowns and ribbon, squares were formed and the dancers shouted, "All right, now, you bum, let's hear you call a good dance!" Wally heaved a sigh of relief, it is reported, as things were now back to normal. Give you any ideas?

## CLUBS HOW CORDIAL ARE YOU?

**S**OME EVENING after you've enjoyed a dance at your favorite club, stop and think how this same club may appear to others. A guest is

## The WALKTHRU

often in a very peculiar situation. Sometimes as a complete stranger he will have to muster every possible bit of courage in order to be a part of the fun. If guests play an important part in your club's program, then mentally check your club attitude against some of these points:

### Keep This Check List

Does your group have a welcoming committee that seeks out the new faces as they come in the door?

Are your club members usually the first ones in the refreshment line?

Do your club members set up squares before each tip, leaving little or no chance for the regular members to dance with the newcomers?

Do most of your member-dancers have a good sense of humor regarding the normal mistakes that you would expect from a worried couple dancing to a different caller and with folks they have never met before?

Your own answers to these questions and others you may have in mind might have a big bearing on your club's present status and future longevity. Why not give yourself this test the next time you dance and see if your club's manners are showing?

## SQUARE DANCE PARTY FUN

### Stunt Idea

**H**ERE IS A STUNT that can serve as an ice-breaker or mixer game or can just add to the fun of a group who already know each other. It can be stretched through an entire evening but can be handled in such a way as not to disrupt any of the dancing pleasure of your friends. The game is called "Who Am I?"

**Pre-planning:** Select names of famous people, living or dead, fictional or real. Print one name on each slip of paper and be sure you have enough for the number you expect at your dance. Have plenty of straight pins.

**At the door:** As each member or guest comes in the door pin a celebrity's name on his or her back. Caution them not to tell each other "who they are," and explain that instructions will be given as soon as the dance gets under way.

**Instructions:** (These may be given by your caller or entertainment chairman.) Each person is limited to three questions which may only be answered by a "yes" or "no." The questions must be asked of three different individuals. As soon as a person thinks he has discovered "who he is" and can identify himself to the leader of the stunt, he is declared the winner. If the game moves quickly you can keep it going until a booby prize is awarded.

**Options:** If you wish to make the game more difficult, select only certain times at which questions can be asked, these times to be announced. Or select certain individuals to be asked. For example your caller could say, "Now everyone may ask their right hand lady (or gent) a question."



## SOME TIPS TO DANCERS TAKEN FROM VARIOUS PUBLICATIONS

(From, "Just for New Dancers," Square Dancer, Calgary, Alberta, Can.)

... "There is nothing that adds so much to the color, grace and flow of motion in square dancing as good skirt work. Like anything else, however, it can be overdone. Handling the skirt should be done, as a rule, only when there is ample time to do a graceful job of it. It isn't exactly pretty when a gal has to snatch desperately at her skirt, flounce it any old way and drop it quickly because she needs that hand for another purpose. On the whole, skirt work is prettier when done with the free hand and with that hand towards the outside of the set. As the ladies chain or star the skirt work done with the inside hand shows up exceptionally well, and adds immeasurable beauty to the entire figure..."

\* \* \*

(Roy and Gert Cope in "Square in the Eye," Washington Footnotes—Seattle, Wash.)

... "We would like to consider with you the term 'Good Form' as it relates to a successful square dance evening. You may think Good Form is just how you put your little foot forward, but Good Form extends to your conduct as well. The moment you put your little foot forward into the dance hall, you are expected to carry on the tradition of square dance manners. This begins with the first greeting to your dancing friends, to the way in which you ask others to dance with you, to your manner through the intermission entertainment or sharing of refreshments, and the warm way your guests are made welcome, to the 'good nights' when you and your friends mutually admire the success of the evening..."

\* \* \*

(Bob Barthol in Square Dance — Where?, Alameda, Calif.)

... "How can there be... 'unfriendly' clubs when we all say, believe and know, from first-hand experience, that square dancers are the friendliest class of people on the face of the earth! I submit that the problem is not unfriendliness, but the lack of communication between the individuals or groups involved, and

this lack is on the part of the visitor as well as the visited.

"Let's really get down to fundamentals. Remember, clubs are merely a group of individuals — one of which is *you*. Your club isn't friendly or unfriendly — *you* are. Why don't you, personally, practice what you preach, and go up to the visitor, make him feel warm and welcome and make sure he gets into the squares? After all, isn't the fact that no one in the 'unfriendly' club did that for you precisely the thing you complain about?"

"When we speak of 'unfriendly clubs,' do we mean that? Does anyone tell you you are not wanted, or refuse to dance with you, or stick his tongue out at you? ... Actually, what we mean is that no one took the time or effort to come over and talk to us and sort of shepherd us around and introduce us. It is the lack of personal friendliness that we mean..."

\* \* \*

(Don and Shirley Ward in The Second District Party Line, Tujunga, Calif.)

"Good square dancing means more than just knowing the latest figures. It is a combination of poise and bearing also.

"Poise is the knack of being in the correct position at the start of, during and at the end of a figure. A tense and excited dancer that is struggling through a dance rarely has poise, while the relaxed and self confident dancer usually always has it.

"Bearing goes farther than just correct posture. It is the way you let your body movements follow the rhythm of the music; the way you hold your hands and arms; the way you move your feet and shuffle as you dance. This can only happen when you are relaxed; then it is easy, for it is natural. The show off can always be spotted when he tries to assume unnatural positions.

"Good dancing then means the little ways in which you handle yourself on the floor that result in smooth, natural, easy and graceful dancing. Some dancers unconsciously move with grace and balance, but most of us have to learn the hard way, by experience."





## THE CORNWALLIS COUNTRY DANCE

By Terry Golden, Colorado Springs, Colorado

THE AMERICAN REVOLUTION was nearing the end. The most formidable British forces still to be reckoned with were those led by General Cornwallis in the Virginia-Carolina theatre. Confronted by the forces of General Greene, and harassed by guerilla forces at the same time, poor old Corny wasn't getting anywhere. The backing and filling that went on between Greene's American troops and Cornwallis' British, reminded some ole boy of a contra dance. Whether or not this same versifier put the song to the tune of "Pop Goes The Weasel," or whether this was done by someone else, I don't know, but it was an appropriate combination, as there is an old Contra to this tune, and of this name.

(The song may be found, with piano accompaniment, in *The Burl Ives Song Book*, published by Ballantine Books.)

Quoth he, "my guards are weary grown with doing country dances.

They never at Saint James had shown at capers, kicks, or prances.

No men so gallant there were seen while sauntering on parade, Sir,

Or dancing o'er the park so green, or at the masquerade, Sir!"

Good Washington, Columbia's son, whom easy nature taught, Sir,

Now hand in hand they circle round in every dancing mood, Sir.

The gentle movement soon confounds, the Earl's day draws near, Sir,

The gentle movement soon confounds, the Earl's day draws near, Sir.

His music soon forgets to play, his feet can move no more, Sir,

And all his men now curse the day they jigged to our shore, Sir.

Now Tories all, what can you say? Cornwallis is no griper,

But while your hopes are danced away, 'tis you that pay the piper.

Corn-wal-lis led a coun-try dance, the like was nev-er seen, Sir, Much

ret-ro-grade and much ad-vance, and all with Gen-er-al Greene, Sir. They

ram-bled up and they ram-bled down, joined hands and off they run, Sir, Of

Gen-er-al Greene to Char-les-town, the Earl to Wil-ming-ton, Sir.





# OVERSEAS DATELINE

*Heidelberg, Germany . . .* The European Spring Jamboree was planned for March 17-18 at Heidelberg. Host club was the Heidelberg Hoedowners and Bob Carsten of Paris Squares, crossed the border to MC and conduct the Square Dance Workshop. Tom and Joan Estrada handled the rounds. —Maizie Poole

*Frankfurt, Germany . . .* The Merry Mixers came up with a "first" for the European square dance theatre. On February 11 they sponsored a Squarathon, 10 hours of continuous dancing. To cover this there were about 44 tips and 22 round dances. Callers were Merry Mixers caller, Cletus Pritchett and Lloyd Poole from Weisbaden. The club made reservations at a nursery for the parents wishing to "park" their children while they danced. A buffet dinner was served at the Casino for those wishing to eat there.

—Maizie Poole

*Panama, Canal Zone . . .* Something for the kids to do here turned out to be square dancing, when, at Albrook AFB, C-2 youngsters were encouraged to participate in the Base Recreational Programs. CWO and Mrs. Willard Hagey were contacted by the program director and persuaded to teach the teen-agers to square dance. The class evolved into the Tenderfoot Twirlers who now dance frequently for various groups — Spanish-speaking Panamanians as well as Canal Zonians. They have also performed on TV.

—Mac McGuire



## BILL BROCKETT

Rapid City, S.D., was the scene of Bill Brockett's introduction to square dancing in 1954. Later he and taw Doris took a job at Ramstein, Germany, where they found no organized square dancing. They attended the First European Square Dance Round-Up in 1955 and shortly thereafter began a series of lessons which became the Boots & Ruffles Club.

When the European Assn. of American Square Dance Clubs was formed in Heidelberg in 1955, Bill was Vice-President. The caller for his particular club departed "by rotation" but Bill, who had been working like a dog learning to call, was ready to step in. "It was a case of the blind leading the blind," he says, but somehow they made it.

Bill's second year saw him and Doris running beginners' classes and trying round dance instruction. During the winter Bill began to wonder if they couldn't prevail upon the Air Force to bring over a "name" caller from the States. With the help of a caller in the Personnel Section, this was accomplished, and Bob Osgood was the first.

In 1958 Bill helped program the Jamboree at Berchtesgaden. He also called and danced at that momentous occasion when American Square Dancing was shown at the World's Fair in Brussels. He put on a demonstration at the Grenzlandtage near the French-Saar border; took four squares to Troisvierges, Luxembourg, to dance at the Heather Festival.

*Sigonella, Sicily . . .* Members of the Etna Stompers Square Dance Club, representing the United States, journeyed to Agrigento, Sicily to participate in an Italian Folk Dance Festival (La Sagra del Mandorlo — The Festival of the Almonds) in February. Fourteen countries were represented at the festival which is held every





## RALPH HAY

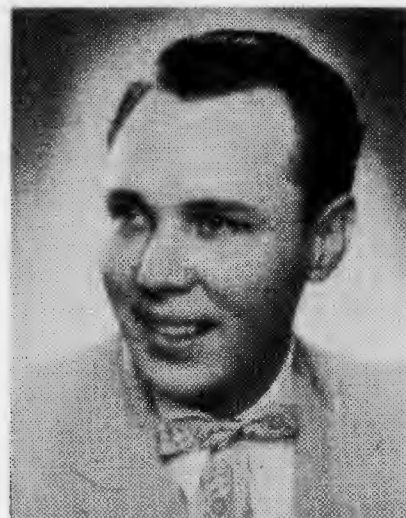
To judge from enthusiastic mail received from his dancing friends, Ralph Hay must be one of the best-liked callers anywhere. This status has been developed just since 1957 when all callers in the Wiesbaden area were "rotated" out and the bee was put on Ralph to take up calling. He gives much credit to the Manning Smiths for help and advice.

Ralph and his wife, VeVe, began square dancing with the Marwedels of Salt Lake City in 1955. Upon Ralph's assignment overseas, the Hays' became active in the Kuntry Kuzins of Wiesbaden. They also organized Rhine-Main Ruffles & Shuffles, Sembach Buttons & Bows and Zweibrucken Swinging Zweis. Ralph has been caller, as well, for other clubs in Germany.

With Tex Hencerling, his calling "buddy," Ralph was MC at the French Jamboree at Evreux AFB near Paris in 1959. He has conducted exhibitions to acquaint Europeans with American Square Dancing. One of these was at the request of the American Embassy in Bonn, at the Folk Festival held at Niederbreisig.

In 1959 Ralph served as Vice Chairman of EASDLA. The same year the Kuntry Kuzins and he hosted the 5th Annual European Round-Up on Labor Day. The Hays' were on the staff of the first Square Dance Institute at Berchtesgaden in July, 1960.

The Hays', with their 3 children, have now themselves "rotated" back to San Antonio, Texas.



## "TEX" HENCERLING

"Tex" started square dancing in 1950 with office friends from his base at Ogden, Utah. This led to a 5-week class in Ogden. Owing to military duties, he could attend only 3 classes but that failed to stop him. He and his friends organized a group and danced to records.

Six months later, in 1951, Tex went overseas and taught square dancing in Scotland. Because of the then Princess Elizabeth having been photographed square dancing in Canada, there was great interest among the British in the activity. By demand Tex formed a team of two squares — Americans *and* Scots — and put on over 30 exhibitions throughout Scotland.

In addition to Air Force duties and calling, Tex worked at Pavilion Ballroom in Ayr where he was afforded the opportunity to meet Jimmy Shand, the foremost authority on Scottish Country Dance music.

After a sojourn back in the States, Tex jaunted to Ramstein, Germany, calling for clubs in Wiesbaden, Sembach, Hahn and Darmstadt. He was Chairman of the EASDLA and along with Ralph Hay, Al Spencer and Mac McGuire, organized the first Square-A-Pean Holiday at Berchtesgaden. He has also visited clubs in England, France, Spain and Morocco.

In June, 1960, Tex was married to Dorothy Savoy, also from Texas and also a square dancer, first at a civil ceremony in the Burgomeister's office and then at Ramstein AFB Chapel.

year at the time of the almond blossoming. This is the first time the U.S. has been represented. Dancers have been organized under the guidance of the Bert Leightons and sessions are held on Tuesday nights at the Naval Air Facility, Sigonella.

—Ruth I. Olson  
London, England . . . Congratulations are in

order! The dashing Pat McQuaid was wed to Gillian Ann (Jill for short) Stokes on February 18. The ceremony took place at St. Jude's Church, Thornton Road, Thornton Heath. The reception afterwards was held at Farnan Hall, Streatham. Many dancing years to the happy pair. May all the allemandes be good to them!





**F**ROM THE SIMPLEST ROUTE or Forward Six dances taught in beginner classes to some of the more complicated combinations, lines of fours and lines of threes provide some of our most interesting square dance possibilities.

Just as these patterns seem to differ in dozens of ways so also are there a countless variety of methods for getting into these positions. The most used method of moving from a standing square into two lines of fours is to have two opposite couples move to their right and circle four to the left. Then the active men break to make two lines. As a matter of styling it might be mentioned that all too often when these lines are formed, those on the leading ends of the lines are already moving toward the other line in anticipation of the next call and the result is an uneven, ragged line and therefore an unsatisfactory movement.

**Head two couples bow and swing  
Lead right out to the right of the ring  
Circle four you're doing fine  
Head men break and you form a line**

To smooth out this simple error, try this. From a square (1) the head two couples move to the couple on their right and circle four to the left (2). On the call, and after turning with the circle about 180°, the leading men (x) start directly down the line (3) and continue in this direction (4) as the girls at the end of each line start to move forward and under the raised right arm of their partners (5) thus pulling the line out straight before starting forward four steps simultaneously (6).

If anything, there are more varieties in forming two facing lines of three. For any of the more common forms in this particular series one of the two examples shown here will most

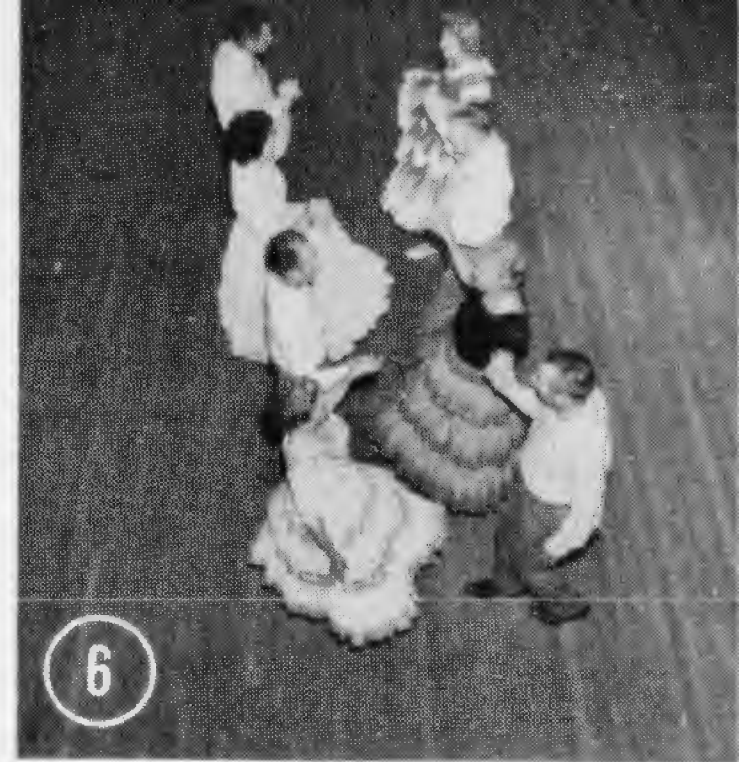
## STYLE SERIES:

### GETTING INTO LINES

#### *of Fours and Threes*

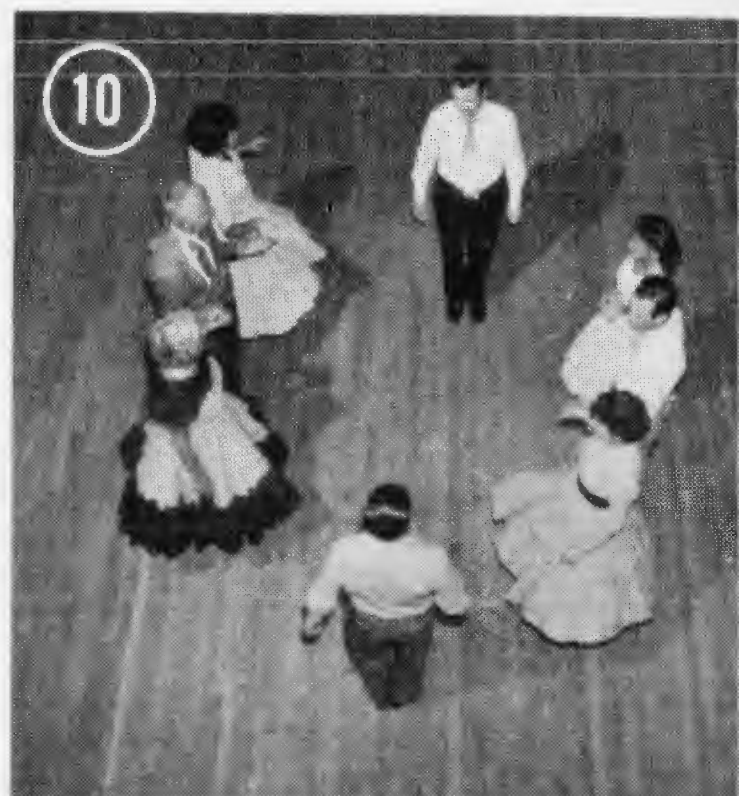






usually be introduced. From a swing (7) the head two men will simply release their partners under their raised left arms (8) and direct them to the couple on the right (9) where they end up next to their corners in lines of three (10).

Even more fundamental is this illustration. Active couple number one leaves home and heads out to the right (11) to



circle four. After circling, man number one leaves his partner in a line of three with couple number two and heads toward couple three to circle three hands around (12). Keeping lady number three and putting her on his right (13) he moves on and circles four with couple number four (14). Going full around he leaves the line of three and heads for home (15).



**For additional  
Methods  
Please  
Turn the page**



## STYLE SERIES: (continued)

■ Another simple way of forming facing lines of three is almost the same method used to form lines of four (1-6). From a square the head two couples move out to the couple on their right (16) and circle four hands around to the left (17). As he reaches the end of the line each active man heads for home (18) with lines of three resulting (19). Often here, as in forming lines of four, the end ladies will move forward and turn left face under the raised right arm of their partners.

**Head two couples lead out to the right and circle four  
Head men leave your girls go home alone**

For still another variation head ladies may be directed to chain three-quarters around and into lines of three. Starting from a square, ladies one and three take right hands and turning (20) move past two men to end with their corner who provides them with a courtesy turn (21) and then finishes with a whirl-away to a half sashay (22) ending in lines of three (23).

**Head ladies chain  
Three-quarters around in the usual way  
Then whirlaway with a half sashay**

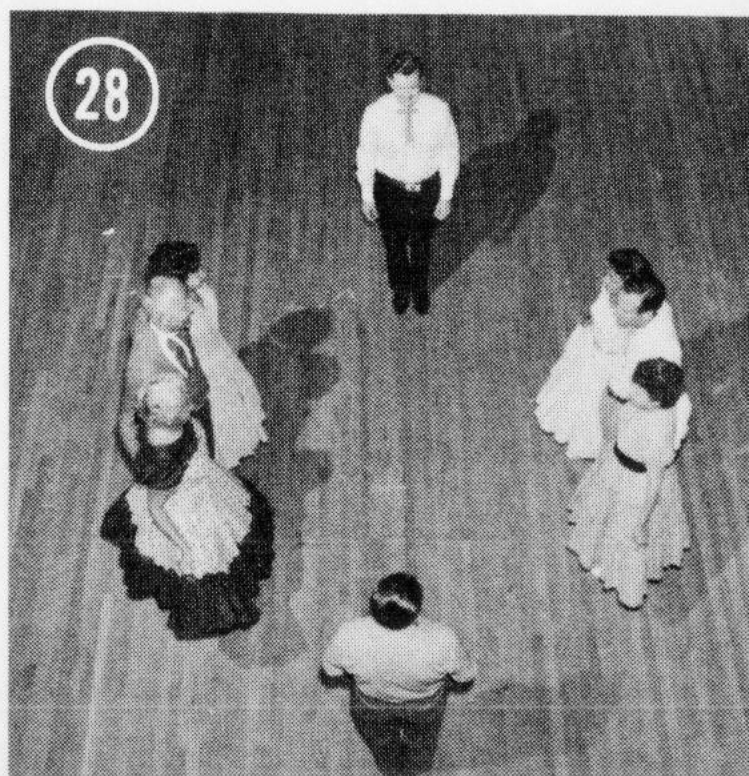
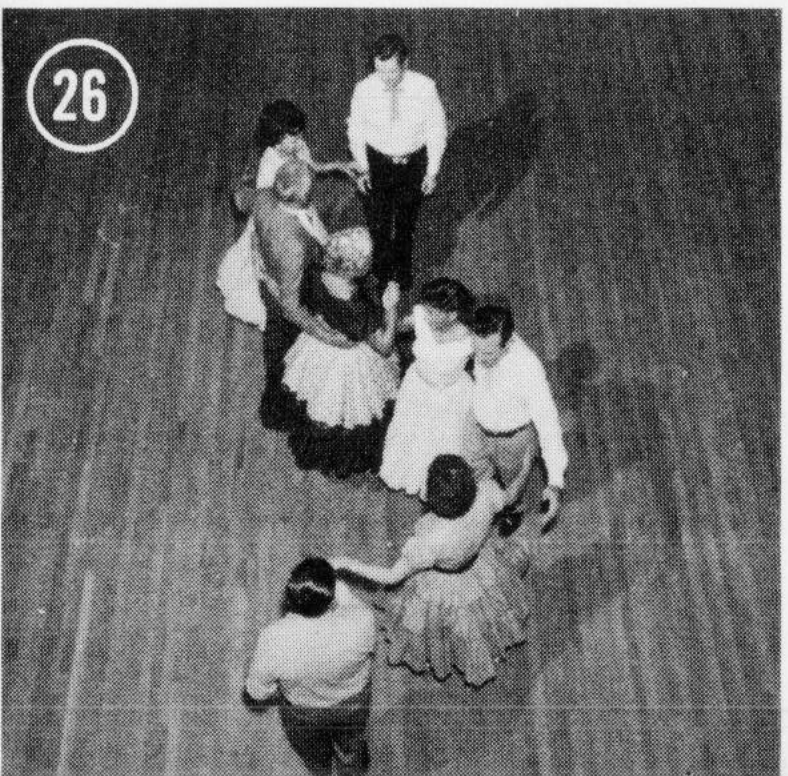
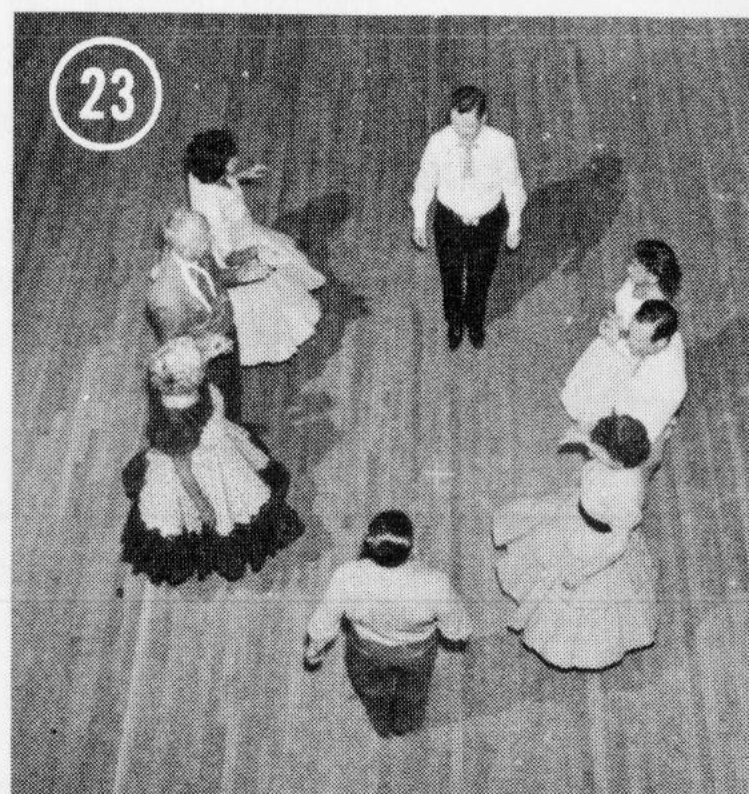
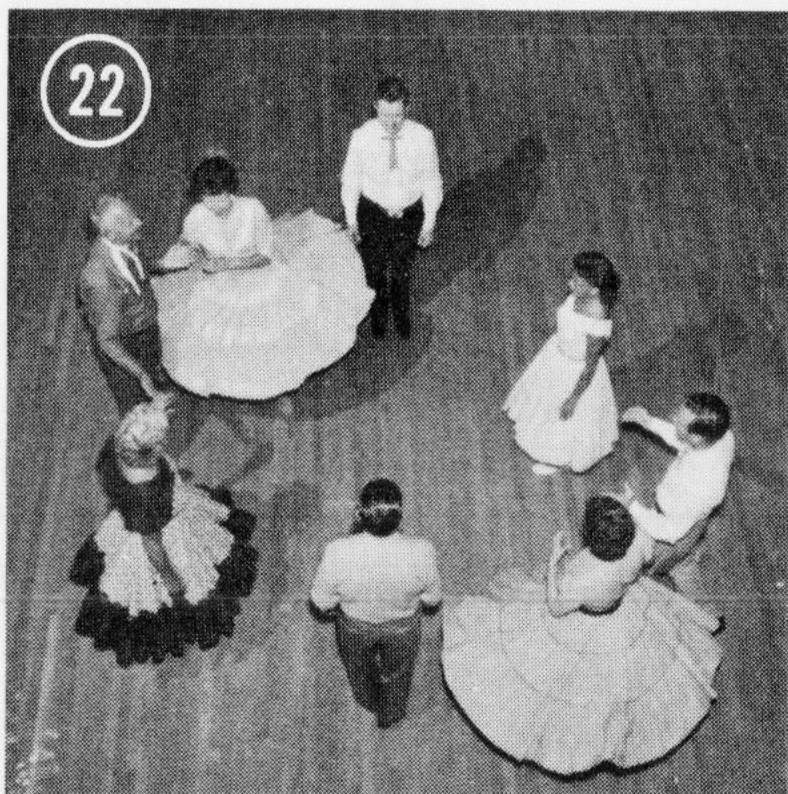
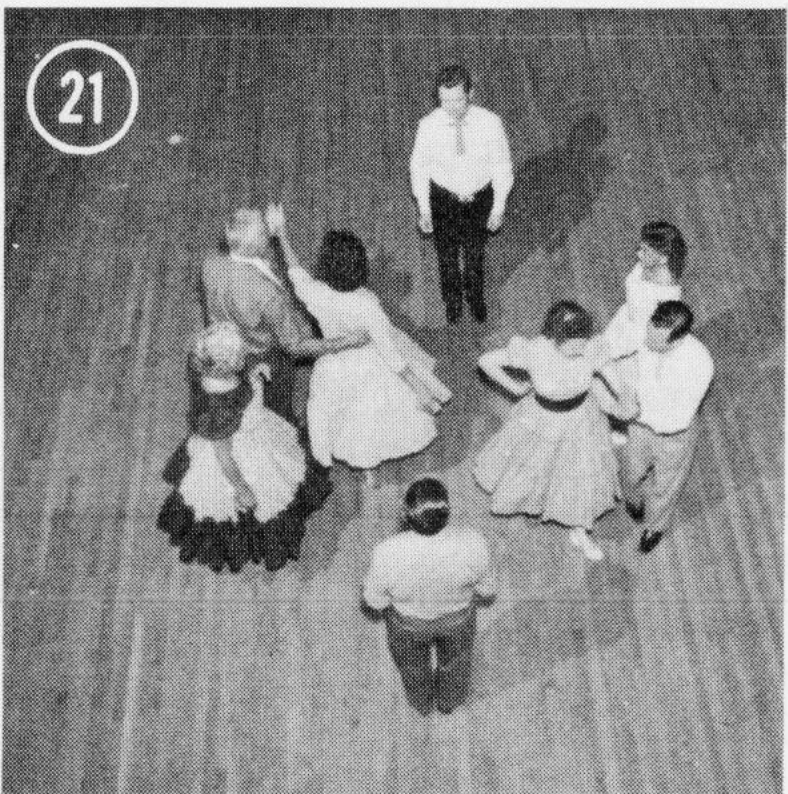
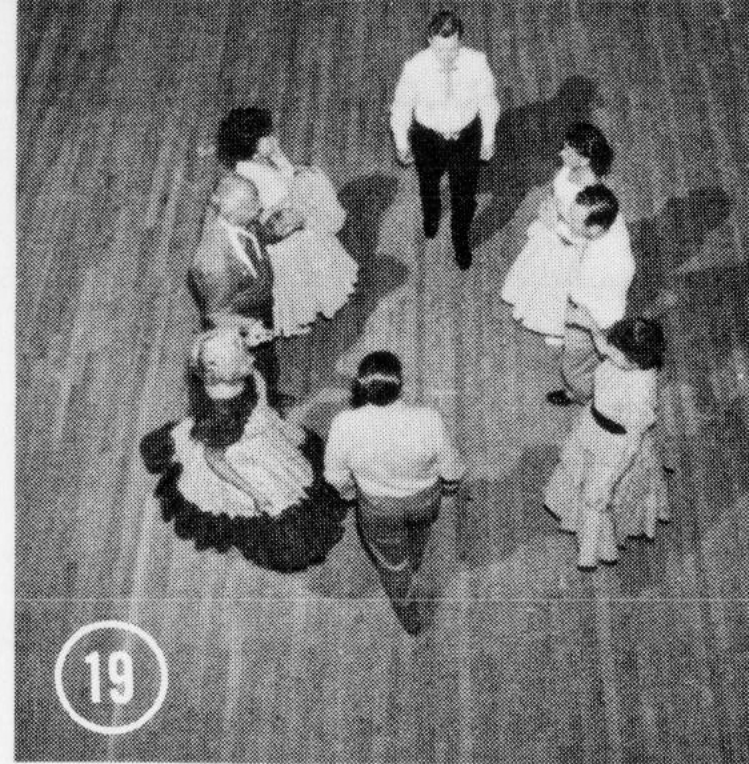
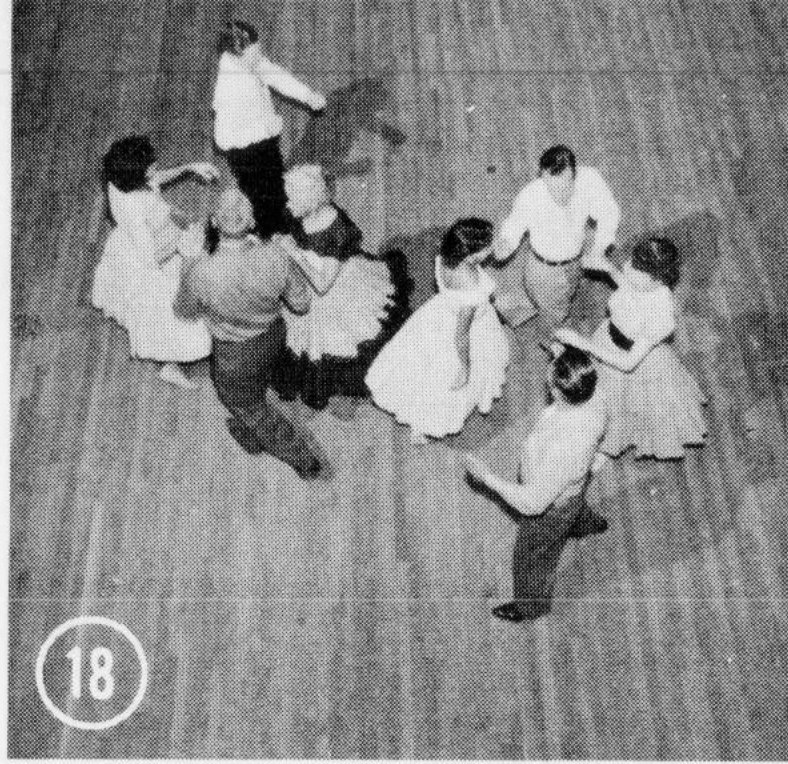
Even more novel is this gimmick. Side ladies star by the right (24) and move one time around. Reaching home they keep the star and pick up their partner with their left arm (25). The two starring couples continue to move clockwise and, passing home, each man picks up his corner (26) and the line of six moves on one more revolution until the active ladies release their hold in the center (27) and each line of three backs up slightly into place (28).

**Side two ladies star by the right  
Go once around in the broad daylight  
Now pick up your partner with the arm around  
And keep on moving 'round the town  
Side men keep moving but keep your date  
Pick up your corner and don't be late  
Side ladies break, back up to lines  
It's forward six you're doing fine.**

Undoubtedly there are other methods used to achieve these same results and perhaps in another Style Series we shall feature more.









# ANOTHER LOOK AT TAPING

We've talked a good deal about tape recording in the past. Here's another slant on the subject that is needed in order to tell the complete story.

**I**F EVER WE'VE HIT on a subject ripe for discussion and re-discussion — pro and con — that subject might well be the bundle of tubes, knobs and wires better known as the tape recorder. That we return to this topic once more is no accident for our mail in recent weeks has referred to it again and again.

The advent of the tape recorder has indeed changed the profile of square dancing in a good number of locations. It has reached the point in some areas where dancers have been known to stay home from a big dance because of the inconveniences involved and because the availability of the tape later on will allow them to dance to the same caller in their own basement playrooms.

Originally the purpose of the traveling caller was to be a stimulant for square dancing. The well-known caller coming into an area was a special treat on party night. His calling served to aid the local callers in the jobs they were doing by showing dancers that indeed they were well trained and could follow the calls of strangers as well as those of their own callers who had brought them thus far into the hobby.

## **Local Caller Important**

Today the local caller, who is, many feel, the mainspring of the entire square dance activity, is often pushed out of the picture. Dancers feel that they want more than the local boy can offer, and so he must either restrict his time to a few classes or drop out of the square dance picture altogether. As for the dancers they stay at home until it's time for another traveling caller or until they can get four couples together in the playroom to dance to tapes.

Folks sometimes forget that today's "big" in square dancing were once local callers themselves. Through encouragement of their own dancers they have been able to improve to the point where they have become the "big names" they now are. The square dance movement as we know it today cannot possibly continue without the local caller. Old timers will continually be joined by new callers but all need the confidence and encouragement of the dancers in order to develop into top-notch talent.

## **Caller on the Spot**

It is not easy for a traveling caller to say "No" to those requesting to tape him. In some cases calling engagements actually depend upon his willingness to be taped. This, in a way, is like paying for a dinner and then expecting the chef to hand out copies of his recipes.

Many recording callers are governed by contracts that will not let them be taped. However, before judging the record companies too harshly perhaps we should realize several facts. In the first place the square dance recording business is extremely specialized as you can well imagine. Sales of records are limited even on the "hits" and to be successful and stay in business a company must find ways to help develop a caller so that there is a maximum demand on material he may record. If the sales of records are great enough, as a result of quality releases and a good quantity of advertising, then the square dance movement will continue to be furnished with the singing calls, hoe-downs and round dance records it depends upon. It's that simple.

Often, the caller himself has many sound and unselfish reasons for not wanting to be



caught off guard in the candid glare of the magnetic tape. To understand this we should compare a recording session of a "name" caller with the dance he calls on tour. In most instances before he goes into a recording session, the caller has spent hours working out small details for each "side" he is to produce. At the studio, especially selected for the purpose, trained engineers handle thousands of dollars worth of professional equipment in sound-proofed halls to catch the best possible balance of voice and music. In some instances, especially in recording patter calls, a square or more of dancers is rehearsed so that the timing of the calling is as nearly perfect as the artist can hope for.

Even with all of this it may take 8, 10 or 18 tries before a satisfactory "take" is recorded. In addition the engineers often spend hours in editing these takes into final perfection.

### Under Different Conditions

Now, take this same caller, send him several hundred miles away from home and have him call a dance. The situation he faces is entirely changed. In the first place it's reasonable to expect that the demands upon him will change with every stop. If he is good — one point will be all-important to him. He will call to the floor of dancers he has at that particular dance. If he is not good — he will call what a few expect him to call, whether the majority of the floor stops or not.

Keeping most of the floor moving most of the time is his primary aim. Naturally he will occasionally push the group to the peak of their ability but he won't go past that. If those in charge of the dance have limited the attendance to dancers who can do anything — then the caller will pull out all stops. If however tickets have been sold to "everyone" and this will mean a cross-section of abilities ranging from relative newcomers to the very proficient, then the caller will look for a middle path, a level of calling that will keep everyone active.

Now, let's look at the same caller calling in two different cities on two consecutive evenings. The first dance is for the Lucky Clover Club, a group formed three years ago and containing all charter members who dance together once each week. Our caller's program is "set" and he discovers the dancers' level on the first tip. From then on the evening flows like honey.



The dancers are eating out of his hand. He relaxes and calls the type of dance which has gained him fame, stopping occasionally to check the group on one or two movements that may be new to them but for the most part confining his microphone work just to calling.

The next night is an altogether different affair. In a city just a hundred miles away from his first dance he is to call for an area jamboree. Tickets have been sold to members of thirty groups in the area. Some of the dancers have been in the activity for five or six years while others have graduated from beginners' classes only in recent weeks and will be attending their first big dance. Our caller knows all of these things. He also knows that in the big hall the sound may leave much to be desired. To many, his will be the first new voice they have heard and some of his commands will seem strange and unfamiliar.

### Aim of the Caller

Here the caller's purpose is no different than it was the night before. Keep the dancers moving. Call things they can do. Explain to them a few things they will need to know. This dance, too, is a success. Once or twice he has had to stop for an explanation or a walkthru, or has waited for the floor to catch up before going on. Because of his skill and ability, because of the little humorous things he has said to the group to keep the feelings high, he has managed to keep the majority of those present dancing and happy.

Now let's just say that several members of the Lucky Clover Club, unable to attend either dance, obtained a tape of the jamboree. They look forward with great anticipation to their chance to meet together and dance to it, for they have heard exciting comments about the dance their club enjoyed with this caller. But what happens? This caller who is supposed to



be so good is calling too slowly. He starts in on a tip, then stops. "What's holding him up?" "We can do that stuff." "What's his problem?"

Well, his problem wasn't a problem when he originally called the dance. He tailor-made it to fit the occasion. His remarks on the tape which sound stilted and unfunny now were masterpieces of showmanship when he used them to smooth over some special floor problem. As the one experienced square skipped through the tape to pick out a few favorites, the caller's program which he had developed so expertly for one particular group was played out of context and in such a way that it was anything but complimentary to him.

Tapes are wonderful—but they can be cruel. At times specially planned tapes have helped develop new dancers but to be entirely fair, some tapes have damaged the reputations of the callers who made them.

### A Bad Situation

For example, picture the plight of one traveling caller who inadvertently arrived at his evening's dance with no time to spare and discovered the stage filled with some 15 or 20 tape recorders. No one had asked for permission to tape but there wasn't time to debate the situation and the dance was started. It didn't take long to discover another major problem. The floor of the hall which was used six nights out of the week for ballroom dancing was so slick that the square dancers could hardly stand up. The management refused to allow the floor to be slowed down so the caller, quite conscious of the safety factor, called a much different dance than he might have called under better circumstances. The result—15 or 20 taped witnesses to the slowest and most poorly timed dance ever called. And yet, listening to the tape at some later date it would be impossible to know the situation that existed on the floor.

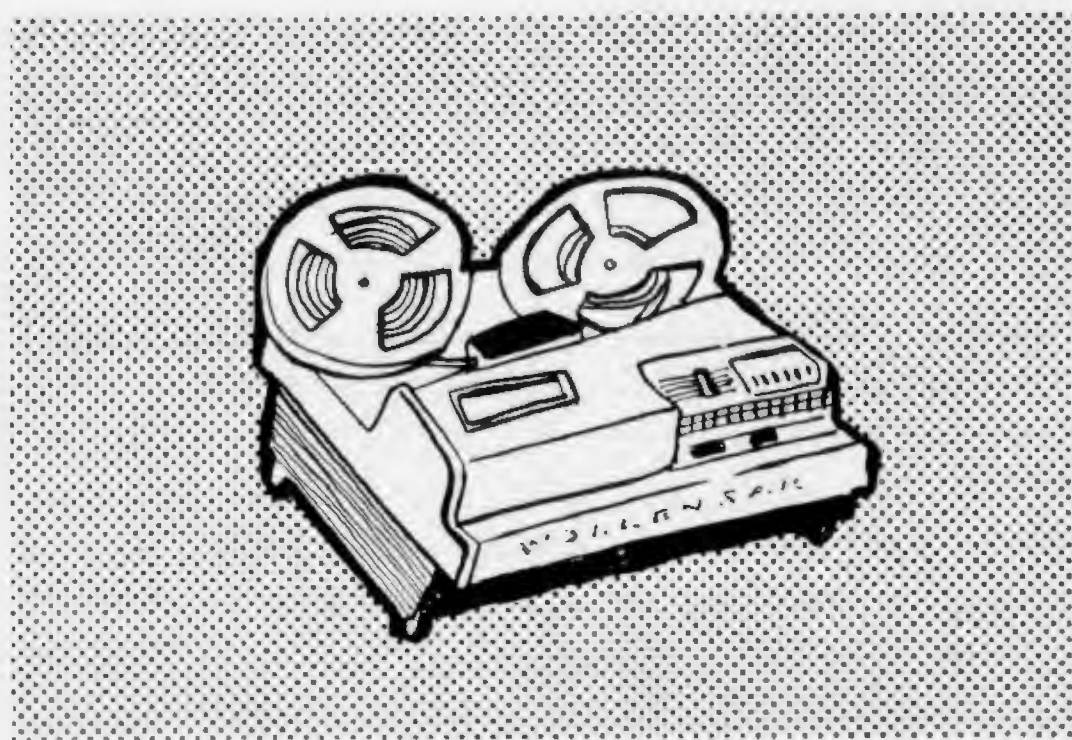
In some instances a caller noted for the singing calls he creates is anxious to "test" a new dance in various sections of the country and with different dancers. Because he still has work to do on the dance and "bugs" to eliminate before he is ready to record he is not anxious for the dance to be remembered in its present form. If the evening is being taped chances are the dancers will be deprived of this sneak preview of a new dance.

On the plus side in favor of tapes, we know of instances where traveling callers have been invited into areas on the strength of dancers hearing taped performances made of the caller at some other dance. Also some isolated sections are able to enjoy a semblance of a square dance program because of tapes of classes sent from other areas. Many callers make exceptionally good use of tapes in developing their own abilities, in studying past callers' classes and in corresponding with caller friends in other parts of the country. These are all good and important.

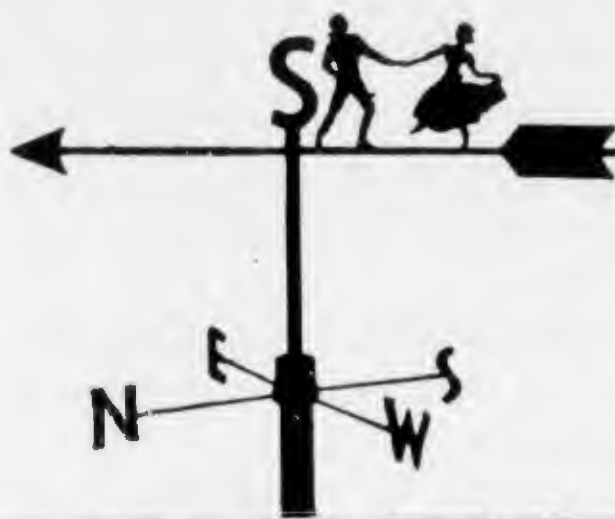
But certain problems do exist. For some folks to make a hobby of collecting tapes of their favorite callers is one thing. For others to sell tapes at a profit or to sponsor dances called for by a taped caller is not only detrimental to the activity but is often in distinct violation of copyright laws. The licensing of the instrumental hoedown and singing call records quite specifically prohibits such actions.

Undoubtedly, if the need for particular types of recorded material is great enough, a letter to one or more of the square dance recording companies could result in quality produced LPs or tapes that will not only fill the dancers' needs but will also do justice to the recording caller.

Let's face it. Tape recorders are here to stay. They can be extremely valuable to us in many respects and they can be a problem in others. An individual's privilege of being recorded under ideal circumstances and in deriving a profit from such actions is an important part of his profession. Simply hiring his services for a particular dance should in no way necessitate his surrendering this privilege. Nor should he be considered selfish or a poor sport if he finds it necessary to refuse to be taped.







# ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Illinois

Decatur Square Dance Association is planning its Annual Jamboree for April 14-15 at the Decatur Y.M.C.A. Jack and Na Stapleton will be down from Detroit to lead the round dancing and Jack Jackson will be over from Ohio to be the featured caller. —*Russell Baer*

On April 29 the square dance clubs of the Peoria Y.M.C.A. will have a special square dance in the main gymnasium there. Harold Mainor of Granite City will be the caller.

—*Max Kelley*

The Swing Ding and annual meeting of the Illinois Square Dance Callers' Assn. will be held on May 20-21 at the 4-H Camp in Robert Allerton Park just outside Monticello. The two-day meet, which is open to all square and round dancers, will include workshops as well as general dancing to the calling of ISDCA members in attendance. Miriam Gray and Earl Watson are General Chairmen. —*Mrs. Frank Keeser*

The Annual Southern District Festival of the Illinois SDCA will take place on April 23 at the American Legion Hall in Centralia. Kelly Firebaugh and Ray Williams, district directors, are in charge of the program.

—*Mrs. Frank Keeser*

Those Illinoisians will be having a busy spring for still another big-time event programmed is the Tenth Annual Illinois Square Dance Festival, sponsored by the state federation of square dance clubs. It will take place in Pittsfield and host club will be the Pike Promenaders. Bob Fisk of Kansas City will be guest caller and Mary and Bill Lynn of Brentwood, Mo., will conduct the round dance clinic.

—*Elmer Bradbury*

The third meeting of delegates of Metropolitan Chicago square and round dance clubs, who are forming a dancers' association, was held at Austin Town Hall on Jan. 8, in cooperation with the CACA callers' group. Tentative plans for the Chicago organization would

encompass the present two delegates from each club into a General Committee from which a board of directors would be elected.

—*Raymond Waltz*

## Nebraska

Omaha will be hosts on May 27 at the Civic Auditorium to a 5-state Convention, the Mid Central Square Dance Convention, with callers from Iowa, Kansas, South Dakota, Missouri and Nebraska participating. Arrangements for afternoon square and round dance workshops are being handled by Norval Ewing and James McKinney. The main event is scheduled for 8 P.M. with a choice of dancing in three separate halls. For details write to Glenn Lapham, 4971 So. 42nd St., Omaha.

The first dance of the summer season will be held on May 24 at Riverview Park, Omaha. Callers will be James McKinney and Glenn Lapham. Visitors are welcome.

—*Mrs. Glenn Lapham*

Officers for 1961 of the Nebraska Folk and Square Dance Assn., are Don Reed, Lincoln, Pres.; Roscoe Roeder, Lincoln, Secy.; and Elvo Pratt, Cook, Treas. The association has converted their former newsletter into a neat little magazine to be published nine times a year.

—*Carl Barnes*

## Kansas

The Kansas Square Dance Callers' Assn. is gearing up for their 11th Annual Convention to be held at Wichita in the Forum on May 5-6. Since this is the Centennial Year for Kansas, it will also be the Convention theme. Jack Jackson from Ohio will call the Friday evening dance and conduct the Saturday clinics. Gus and Sally Pipkin will handle rounds. Jess Hyatt, association prez, will be one of the M.C.'s, plus Lyle Johnson of Topeka and Frank Pecinovsky of Kansas City who in 1950 founded the state organization and festival.

—*D. W. Winsett*

The Northeast Kansas Callers also adopted the Centennial theme for their Festival which





## ROUND THE OUTSIDE RING

took place on January 14 in Topeka's Municipal Auditorium. M.C. for the evening's program, which followed an afternoon of clinics in squares and rounds and a business meeting, was Ferd Wellman, association president.

### Wisconsin

A once-a-month Saturday night venture has been started by the Merry-Go-Rounds of Racine. This is a round dance session intended to encourage and promote round dancing in the area. The first one took place on January 28 at the Polish Hall and clubs from Milwaukee, Kenosha and Chicago were well-represented. Ed and Vera Pullen taught Rainbow Waltz. John and Ann Gaydos of Kenosha were slated as instructors for the February whingding.

—Marie Smigun

### Indiana

Current officers of the Duneland Callers' and Teachers' Assn. are Henry Wilson of Porter, Pres.; Elmer Beck, Veep; Oley Deardurff, Secy.; and Jim Pacholke, Treas.

—Oley Deardurff

Jim Brower from Texas called for the South Bend Callers' Club on March 5 at the Y.M.C.A. and the Laurel Club. This same organization plans its 11th Annual Festival for April 16 at the Playland Park Ballroom.

—Edith Sostack

### Michigan

The 2nd Annual Blossomtime Round-Up will be held at the High School in Benton Harbor on May 6. It will be part of a one-hour color TV show over WKZO-TV, which has a viewing audience of about two million. The Blossom Festival opens the "growing season" in the area and the dance is co-sponsored by the Southwestern Mich. Square Dance Clubs and Blossomtime, Inc. Write the latter at 215 E. Main, Benton Harbor, for more details.

—M. E. Kelly

### Oregon

The folks at the Black and White Cafe in Coos Bay keep up on square dance information for their area and dispense it to travelers going their way. A big sign on the door of the restaurant reads, "Square Dance Information" and townspeople, local clubs, etc., as well as tourists, take advantage of this service.

—Greg and Pearl Affholter

### Washington

Juanita Pairs and Squares are dancing at the Juanita Community Clubhouse on 1st, 3rd, and 5th Saturdays with Ken Hartinger calling. The new club prez is Paul Isaac.

"Kappie" Kappenman started a new square dance radio program on March 2 on Station KNBX, Kirkland, 5:45 to 6:15 P.M.

Central Puget Sound Council of the Square Dance Federation of Washington and the Puget Sound Callers and Teachers will co-sponsor a Spring Festival on April 7 at Seattle Armory. Shep Shephard and Dean Nichols are Co-Chairmen.

—Harriet Hartinger

Washington's 13th Annual State Square Dance Festival is set for May 19-21 in the Tri-Cities; Pasco, Kennewick and Richland. Friday night's dance will feature top callers from the State of Washington. There will be a pageant on Saturday, 10-12 A.M. Fun dances and styling clinics will take place in the afternoon and at night, the featured caller will be Fenton "Jonesy" Jones. The square dance hall will accommodate 400 squares so visitors are encouraged to attend. Write Henry Meyers, 507 N. Fourth, Pasco, if you want to know more about all this.

—Henry Meyers

### California

Two new slates of officers to report upon in the Southern California area. One is for the Round Dance Teachers' Assn., with Clarke Kugler, Charlie Tennant, Helen Mighetto and Bea Adams at the helm. The other is for the Square Dance Callers' Assn. of So. Calif. Leading them are Denny Titus, Floyd Webster, Ruth Caruthers, Joy Cramlet, Bob Ferraud, Gunner Cosgrove, Larry Brockett, Ralph Hill, Carl Nelson and Chuck Hills.

Frank and Carolyn Hamilton celebrated their "Golden Anniversary" of round dance instruction recently with their 49th and 50th beginners' classes in Long Beach and North Hollywood, respectively. In their 14 years in this field the Hamiltons have graduated over 2000 couples from their 5-month courses in fundamentals.

The wheels are clacking busily towards the 8th California State Convention in San Diego, June 16-18. Anyone who has attended an affair in beautiful Balboa Park is well acquainted with its excellent convention facilities. Parking being at a premium in the immediate Park area, a shuttle bus service is planned from





## ROUND THE OUTSIDE RING

downtown San Diego and the Grant Hotel, Convention Headquarters and from "Motel Row" in Mission Valley. Roland Smock, Convention Chairman has the following Committeemen and Chairmen working with him on this project; Ski Kaminskis, Maria Fielding, Gill Sullivans, Lu Adams, Cecil Wiltse, Chip Morgans, Wes Coverts, Gene Williams', Bill Roehmholdts, Bob Smithwicks, Pete Mighetos, Charles Hales, Van VanderWalkers, Dan Jones', George Caddicks, Jim Harringtons, Les Airharts, Larry Rongey, Don Wards, Carl Ledford, Adora Marcello, Ed Ryans, Paul Walkers and Steve Stevens. More details on programming and feature events next month.

—Kay Sullivan

### Connecticut

The Connecticut Square Dance Callers' & Teachers' Assn. elected the following officers for the coming year; Kip Benson, Pres., Tony De Carlo, V.P., Bob Merunka, Treas., Frank Minnehan, Secy., and Dave Hass, Member-at-Large. Meetings will be held four times a year and the group is dedicated to promote modern square dancing as well as to standardize calls and figures in some measure.

—F. Minnehan

The Manchester Square Dance Club graduated 50 couples in February after 21 weeks of instruction under the watchful eye of Earl Johnston. Each of the eager new dancers was presented with a complimentary copy of Sets in Order.

—George Elliott

### New York

The Rochester Federation of Square Dance Clubs will present their 3rd Annual Dance-O-Rama on April 8 at Cutler Union in Rochester. The program will include workshops, a buffet supper, entertainment and an evening program of "relaxed" plus "advanced" square dancing. Among the callers will be "Brownie" Johnston, a 17-year-old lad who is calling for a teen-age group, the Tumbleweeds.

—Robert Vincent

### Oklahoma

The 14th Annual Festival of the Northeast Okla. Square Dance Assn. was held in Tulsa on March 25. It featured 30 callers and square and round dance workshops. Bill Lewis of

Dallas and Jerry Adkins of Oklahoma City were special mike guests. Fifty square dance clubs are members of the association and more than 8000 dancers were expected at the shindig.

—Bill Ekart

The South Central District had its dance on March 18 at the National Guard Bldg. in Lawton. The Bill Turnbows did the round dance clinic; Lem Smith and Bob Demery the same for square dancing. Music was by Cliff and Smiley.

### Ontario, Canada

The Sudbury and District Square Dance Callers' Assn. will hold their 4th Annual Festival on April 14-15 at the Inco Club, Sudbury. Featured caller will be Earl Johnston of Connecticut.

—John Vanderburg

### Alabama

One of the South's top events, the Alabama Jubilee, will take place this year on April 21 at the Birmingham Municipal Auditorium. It is sponsored by the Birmingham Square Dance Assn. and featured callers will be Max Forsyth and Arnie Kronenberger. Manning and Nita Smith will have capable charge of the rounds. The Junior Square Dance Assn. will have their innings while the adults are dancing, with the Manning Smiths providing a fun-time for the young folks.

—Joan Landrum

### Arizona

Tempe High School in Tempe will be the setting on April 7-8 of the Annual Valley of the Sun Festival. This locale proved so excellent last year it is being used again. Besides a round of clinics and much dancing, there will be a fashion show and, each evening, a concentrated entertainment hour before the dance. Write to Festival, 4119 E. Avalon Dr., Phoenix, for further info.

—Marlys Formichella

A variety of expressions is being registered by dancers at the Hi Flyers Jamboree at Lincoln Air Force Base, Lincoln, Nebr. Regular square dancing takes place at the recreation unit on the base under the direction of Betty Pyke, Service Club Director.





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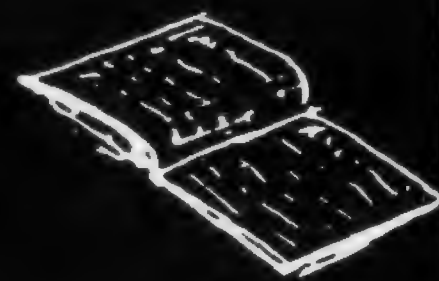
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# **DANCE RECORD CENTER**

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APRIL, 1961

## LET'S SMOOTH IT OUT

*By Lee Helsel, Sacramento, Calif.*

**Editor's note:** Here's a rather unique approach at a teamwork situation involving the two important members of the square dance team: the caller and the dancer. Lee Helsel, who has made quite a study of the responsibilities of each, has written one part of an article for the dancers. You'll find it on page 15. With virtually the identical introduction here is the section directed at the caller and teacher.

**D**ANCING IS MOVEMENT to rhythm or as we apply it in square dancing — movement to music. Although music is something we experience emotionally, when combined with movement it tends to deepen certain basic satisfactions which must be gratified to meet human needs. Square dancing produces a satisfying experience when certain requirements are met.

If one were to trace the path of a dancer executing Ends Turn In or some other call without regard to speed of movement or a rhythmic pattern, the result would resemble a similar pattern one might trace while going through a maze. The competent caller-teacher will see to it that the square dancer is aware that there is much more to dancing than simply going to and fro without regard to speed or rhythm. The combination of proper speed, rhythmic pattern and movement can produce a most satisfying result. This might be termed "smooth square dancing."

Smooth dancing is a result of a team-like relationship between the caller and the dancer. It is not something that "just happens," but must be learned by the dancer as well as its leadership practiced by the caller. Both the caller and the dancer have certain responsibilities that must be carried out in order to insure smoothness in square dancing.

The caller must devise and execute his calls in such a manner to promote and assure smoothness in the dance. His calls must flow one from the other without stops or without getting so far ahead of the dancers that they have difficulty in remembering what he has called. One movement must flow into the next and not be awkward to carry out. He must give the dancers enough time to complete the movement called but not excessive time so they are standing waiting for his next call.

The "speed of dancing" is a combination of timing and the tempo of the music. Speed of dancing is important to assure smooth flow. It can not be excessive or drag. Timing refers to the number of beats which are allowed to execute the dance movement. Tempo of the music refers to the number of Metronome Beats per Minute (mbm) which for all practical purposes is a count of the bass beats of the music. It would be possible for a caller to have slow music, e.g. 120 mbm, and stick to the beat and still have fast dancing if he were to cut his timing and not allow enough beats to carry out the figure. The converse is also true. Comfortable dancing requires about 130 mbm.

Although there is general agreement on the prescribed number of beats required by each figure, many callers have a tendency to vary from these patterns. In the list that follows are some of the more familiar basics and their prescribed number of beats:

	BEATS OR STEPS
BASIC FIGURE	
Circle—full around (for eight dancers)	16
Circle—half way	8
Do sa do	8
See Saw	8
All around left hand lady	8
Swing—twice around	8
Arm swing	4

*(Continued on page 40)*



### PROMOTION

By Dave Taylor, Roseville, Michigan  
With partner  
One and three wheel around  
Pass thru — on to the next  
Pass thru  
Face partner, right and left thru  
Three-quarter square thru  
Allemande left . . .

### YAQONA

By John Fisher, Thousand Oaks, Calif.  
Pronounced "yong-go'na," the name is Fijian for a non-alcoholic native drink which tastes a little like highly spiced soapy water.  
Head ladies chain across the world  
Turn 'em boys; the same two girls  
Face your corner, box the gnat  
All four gents go forward and back  
Pass on thru and separate,  
Behind those ladies stand  
Forward eight and back that way  
Double pass thru, hear me say  
Face the middle, back away  
Now just the heads, a half sashay  
Well everybody pass on thru  
Promenade left, go two by two  
Now first and third you wheel around  
Trail thru the two you found  
Allemande left . . .

### SHORT CUT

By Tex Cole, Lake Worth, Florida  
Four ladies chain across the ring  
Turn 'em boys and hear me sing  
Heads square thru four hands you do  
And right and left thru the outside two  
Inside two you turn back  
And half square thru, but you turn back  
Corners on the left, left allemande.

### FREE WHEELING

By Joe Barcelow, Ionia, Mich.  
Head ladies chain, that's what you do  
Two and four right and left thru  
Head gents and a brand new girl  
Lead out to the right of the world  
Circle four you're doing fine  
Head gents break and make a line  
Forward eight and back you whirl  
Pass thru, centers arch and Dixie twirl —  
Rock and reel, pass thru, now wheel and deal  
Double pass thru  
First couple left, second couple right  
Pass thru, go on to the next right and left thru  
Turn the girls and circle four  
Head gents break to a line once more  
Forward eight and back you whirl  
Pass thru, centers arch and Dixie twirl —  
Rock and reel, pass thru, now wheel and deal,  
Double pass thru across the way  
Face your partner and back away  
Forward eight and back with you  
Two in the center left square thru  
All the way around the inside track  
Those on the ends box the gnat  
Face the middle, allemande left, etc.

### DIXIE BREAK

By Herb Perry, Lancaster, Calif.  
Couples one and three wheel around  
Right and left thru with the couple you found  
And the same two ladies chain  
Send 'em back in a Dixie chain  
On to the next and Dixie chain  
On to the next, two ladies chain  
Same two trail thru, allemande left.

### BREAK

By Dick Matteson, Decatur, Ill.  
Eight to the middle and back away  
All eight do a half sashay  
Head two gents and the girl on the right  
Go forward up and back tonight  
Square thru inside the town  
Count to four go all the way around  
Star thru with the two you found  
Left allemande . . .

### ARKIE TRAIL

By Jimmy Morris, Temple City, California  
Whirlaway with a half sashay  
Swing the girl who comes your way  
Head men with a brand new girl  
Go forward up and back to the world  
Forward again and trail thru  
Up the outside go round two  
Hook on the end and make a line  
Go forward eight and back with you  
Forward again and trail on thru  
To an allemande left with your left hand  
Partners all a right and left grand

### STEP ON THE GAS

By "Mac" McKinney, Lombard, Illinois  
Allemande left and allemande thar  
Go right and left and form a star  
And you back up boys in a right hand star  
Shoot that star and away we go  
With a right and a left — do paso  
It's a left hand round and a right hand round  
A left hand round to an allemande thar  
And you back up boys in a right hand star  
Now slip the clutch, allemande that maid  
New partner right and promenade  
Promenade but don't slow down  
One and three you wheel around  
Left square thru that couple you found  
Go all the way around the land  
Allemande left with the old left hand  
Partner right, go right and left grand  
A right and left go round the ring  
Go take a walk with that new thing  
Promenade now two by two  
Right back home like you always do  
Call four times to get partner back.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### **BREAK**

By Henry A. Drumm, Havertown, Pa.

Allemande left your corner  
Make a full turn round and then  
Box the gnat with the next little girl  
And pull her by again  
Allemande left a second time  
Walk by one and then  
Box the gnat with the next little girl  
And pull her by again  
Allemande left the very last time  
Walk by one and then  
Box the gnat but hold on tight  
And box it back again  
Promenade your honey, you're gonna walk that  
ring  
Get on home and twirl her out and everybody  
swing

### **TWIRL TWIRL**

By Larry Brockett, Los Alamitos, Calif.

Join your hands and circle left  
With the lady on the left a half sashay  
With the lady on the right Calif. twirl  
With the lady on the left a half sashay  
With the lady on the right Calif. twirl  
With the lady on the left left allemande, etc.

### **TOAG**

By Bob Dennington, San Diego, Calif.

Four ladies chain across you do  
One and three right and left thru  
Heads to the right, circle four  
Head gents break to lines of four  
Forward eight, back that way  
Girls roll left half sashay  
Forward eight, back with you  
Forward again, star thru  
Inside two right and left thru  
Outside two roll right back  
Make a line of four just like that  
Forward eight back with you  
Forward again pass thru  
Do a U turn back  
Just the ends box the gnat  
Box it back, change hands, left allemande.

### **WHAT THA?**

By Mel Rich, University City, Missouri

Side two ladies step across  
And half sashay with a brand new boss  
Four ladies forward, back you sway  
Four ladies a half sashay  
Gents as a couple lead to the right  
Circle four you're doing fine  
Side gents break and make a line  
\*Forward eight and back you fling  
Center two do a left hand swing  
Right and left grand go round the ring  
You say you're not satisfied, you want an  
allemande left. Well, try this then:  
\*Forward eight and back that way  
Center two do a half sashay  
Then allemande left, etc.

### **BREAK**

By Fred Christopher, St. Petersburg, Fla.

Bow to your partners, corners too  
Four ladies chain across from you  
Forward eight, back right out  
Frontier whirl, face right out  
Cross trail, all eight chain  
Right and left, turn a new Jane  
Left allemande . . . .

### **SQUARE STAR**

By Bill Roundtree, Wilton Manors, Florida

Heads star thru, then  
Square thru three-quarters round  
Here comes corner up from town  
Allemande left and don't you frown

### **SUSIE Q WAVE**

By Charles Turpin, Jr., New Orleans, La.

First and third go forward and back  
Then star thru across the track  
Now left square thru three hands you do  
Then Susie Q  
Your opposite lady right hand around  
Your partner left, left hand around  
Your opposite lady right hand around  
Your partner left, turn her around  
Then do sa do go all the way around  
To an ocean wave when you come down  
Balance forward and back you do  
Then right and left thru and turn 'em too  
The inside arch — dive thru  
Pass thru then Susie Q  
Your opposite lady right hand around  
Your partner left, left hand around  
Your opposite lady right hand around  
Your partner left turn her around  
Then right and left thru, turn 'em too  
The inside arch — dive thru  
Star thru across the land  
Corners all left allemande . . . .

### **TURN BACK DIXIE CHAIN**

By Ham Wolfram, Toronto, Ont., Canada

Head two couples right and left thru  
Turn your girl for a Dixie chain  
Get on thru, you turn back  
They turn right, not left.  
Dixie chain the other way back  
Get on thru, you turn back  
Dixie chain, she goes left, he goes right  
There's your corner, left allemande.

Four ladies chain three-quarters round  
Turn 'em boys and settle down  
Head two couples right and left thru  
And the same two ladies chain  
Side two couples half sashay  
Heads go forward back that way  
Forward again, square thru  
Count four hands that's what you do  
Now split the sides both turn right  
Go round one down the middle Dixie chain  
Get on thru, you turn back  
Dixie chain the other way back  
Get on thru gents turn back, allemande left . . . .



## A ONE NIGHTER

### MANDOLIN BOOGIE MIXER

By Aline and Buster Dickerson, Lubbock, Texas

**Record:** M.G.M. "Mandolin Boogie"

**Position:** Open

**Footwork:** Opposite, Directions for M

**Meas.** INTRODUCTION

**1-4** Wait (2 measures); Apart, Touch; Together, Touch;

#### DANCE

**1-4** Heel, Toe; Two-Step; Heel, Toe; Two-Step; In open pos do one heel toe step in place, starting with man's L and woman's R; one two-step starting with man's L and woman's R; Repeat starting R.

**5-8** Repeat action of Meas. 1-4.

**9-12** Two-Step/Brush; Two-Step/Brush; Two-Step/Brush; Two-Step/Brush;

Four two-step brushes, away from partner, M turning L and W turning R, to end in OPEN pos facing LOD.

**13-16** Two-Step; Two-Step; Two-Step; Two-Step (Face);

Four fast two-steps in LOD to face partner on last two-step, M's back to COH.

**17-20** Apart Two-Step; Two-Step; Together Two-Step; Two-Step;

Two two-steps backing away from partner; two two-steps, coming together to make a RIGHT HAND STAR.

**21-24** Two-Step/Brush; Two-Step/Brush; Two-Step/Brush; Two-Step/Brush;

In a right hand star, two two-step brushes to get around, and two two-step brushes to get to next partner, with the M advancing to the next W, and the W making a right face turn to end facing line of dance.

Dance is done four times, then do Meas. 1-8, ending with bow and curtsy.

## "JIVEY"

### KING OF THE MOUNTAIN

By Fran & Phyllis Lehnert, Toledo, Ohio

**Record:** Challenge #564 King of the Mountain, Jerry Wallace

**Position:** Open for Intro. Semi-closed for Dance.

**Footwork:** Opposite, directions for M

**Meas.** INTRODUCTION

**1-4** Wait; Wait; Vine Apart, 2, 3, Point; Vine Together, 2, 3, Touch;

In open pos wait 2 meas: Grapevine apart from partner twd COH, L, R, L, point R twd partner; grapevine twd partner, R, L, R, tch L;

**5-8** Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd, Close, Back, —; Back, Close, Fwd, —;

In open pos facing LOD, step fwd on L, close R, step back on L, hold; step back on R, close L to R, step fwd on R, hold; Repeat, ending in SEMI-CLOSED pos facing LOD.

## PART A

**1-4** Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Front; Pivot R, —, Half, —;

In semi-closed pos starting M's L do 2 fwd two-steps in LOD; face partner, join lead hands and grapevine in LOD side L, behind R, side L, front R, ending in CLOSED pos; couple pivot R-face a half turn stepping L, —, R, —; to end in SEMI-CLOSED pos facing RLOD.

**5-8** REPEAT ACTION OF MEAS 1-4 in RLOD, end in SEMI-CLOSED pos facing LOD.

**9-12** Fwd, 2, 3, Brush; Back, 2, 3, Tch; Vine Apart, 2, 3, Clap; Vine Tog, 2, 3, Tch;

In LOD fwd L, R, L, brush R fwd; back up R, L, R, tch L; grapevine apart, M twd COH, L, R, L, tch R and Clap hands; grapevine together R, L, R, tch L; end in SEMI-CLOSED pos facing LOD.

**13-16** Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step;

In semi-closed pos starting M's L ft do 2 fwd two-steps in LOD: do 2 R-face turning two-steps in CLOSED pos ending in OPEN pos facing LOD.

## PART B

**1-4** Diag Vine Away, 2, 3, Tch; Diag Two-Step Together; Diag Vine Away, 2, 3, Tch; Diag Two-Step Tog;

Releasing hands, grapevine diag away from each other still moving in LOD, L, R, L, tch R; do a two-step diag twd partner still moving in LOD; repeat the diag vine away and the diag two-step together, end in CLOSED pos M facing wall.

**5-8** Turn Two-Step; Turn Two-Step; W Twirl, —, 2, —; 3, —, 4, —;

In closed pos do 2 R-face turning two-steps in LOD: then the W makes 2 complete R-face twirls under lead hands as M walks fwd 4 slow steps.

**9-16** REPEAT MEAS 1-8 OF PART B

Sequence: A — A — B — A Meas. 1-8 of Part B, change hands and bow.

## VIENNESE TEMPO

### DOMANI WALTZ

By Magdalene and Floyd Bohart, Louisville, Ky.

**Record:** Grenn 14017

**Position:** Facing, M's R and W's L hands joined

**Footwork:** Opposite, directions for M

**Intro:** Wait 2 meas: Bal apart, touch, —; face, touch, —;

**Meas:** PART I

**1-4** Waltz Away, 2, Close; Together, 2, Close; Step, Swing, Pivot; Side, Draw, —;

Starting M's L do one waltz step fwd and away from partner L, R, close L; waltz fwd and twd partner R, L, close R swinging hands bwd; step fwd L, swing R fwd while swinging joined hands fwd, pivot on L to BACK TO BACK pos; still in back



to back pos step to side in LOD on R, draw L to R, hold; join's M's L and W's R hands, release other hands. M now facing COH, W facing wall.

**5-8 Walk Around, 2, 3; 4, 5, 6; Twirl, 2, 3; Side, Touch, —;**

Start M's L each dance 6 steps out and twd RLOD at arms length in an arc to end facing (M facing wall); M steps L in LOD, touch R to L, hold (W twirls R-face under joined hands in 3 steps); M steps R twd RLOD, touch L, hold; end in CLOSED pos M facing wall. (This arc, in 6 steps and 3-step twirl is one continuous movement for the girls.)

**9-12 Canter In, —, Close; In, Touch, —; Out, —, Close; Out, Maneuver Touch, —;**

M steps back on L, holds on 2nd count, close R to L; step back on L, touch R to L, hold; step fwd R, hold, close L to R; step fwd R, touch L to R, maneuvering to put M's back to LOD by pivoting R-face on ball of R foot.

**13-16 Turning Waltz, 2, 3; Waltz; Waltz; Waltz;**

M starts back on L in LOD to do 4 meas of R-face turning waltz (Viennese style). End FACING pos M's back to COH, no twirl, inside hands joined to repeat Part I.

**17-32 Repeat Part I, end CLOSED pos M facing wall.**

**PART II**

**1-4 Waltz Bal L; Waltz Bal R; Side, Behind, Side; In Front, Maneuver Touch, —;**

In CLOSED pos do one waltz bal L by stepping to L side in LOD on L, step R behind L, step in place with L; repeat to R; grapevine in LOD by stepping to side on L, behind on R, side L; step R XIF of L, touch L, and maneuver to put M's back to LOD by pivoting 1/4 R-face on R (W XIF also).

**5-8 Turning Waltz, 2, 3; Waltz; Waltz; Waltz;**

Repeat action of meas 13-16 of Part I, end CLOSED pos M facing wall.

**9-16 Repeat Part II, end in FACING pos with inside hands joined, (no twirl) M's back to COH.**

**PART III**

**1-4 Waltz Away, 2, 3; Together, 2, 3; Solo Turn, 2, Close; Around, 2, Close;**

Repeat action of meas 1 and 2 of Part I: swing joined hands fwd and release them to start solo turn down LOD M L-face (W R-face) step fwd L turning to face COH, step R to side in LOD continuing to turn, close L to R now facing RLOD; start bwd on R in LOD continuing to turn, side on L to face partner, close R to L; end facing LOD inside hands joined.

**5-8 Step, Swing, —; Change Sides, 2, 3; Cross, Flare, —; Step, Touch, —;**

Step fwd L, swing R fwd, hold; change places with Frontier Whirl in 3 steps RLR, end facing partner M facing COH; join other hands and swing them thru while stepping L across in front of R pivoting

to face LOD, flare R around and in front of L while pivoting on L to face RLOD in OPEN pos (join inside hands during flare) step fwd R twd RLOD, touch L, hold.

**9-16**

Repeat Part III in RLOD

End facing LOD inside hands joined to repeat entire dance from top.

DANCE GOES THRU TWICE THEN

**Ending: Fwd, Touch, —; Face, Touch, —; Twirl, —, Step; Step Back;**

In OPEN pos step fwd L, touch R, hold; step back R and face partner, touch L, hold; join fwd hands (release inside hands) and while M steps in place L, —, R in canter rhythm the lady twirls R-face in canter rhythm R, —, L under fwd hands; each steps back slightly on lead foot to acknowledge, joining inside hands and leaving inside foot pointed toward partner.

**A SMOOTHIE**

**'TIL WE MEET AGAIN**

By Joyce Zander, Velva, North Dakota

**Record:** SIO X 3119

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M

**Intro:** Standard acknowledgment swinging joined hands back on last measure

**Meas.**

**PART I**

**1-4 (Waltz) Back-To-Back; Face-To-Face; Twinkle, 2, Close; Twinkle, 2, Close;**

Waltz fwd in LOD turning to back-to-back pos; waltz fwd to face-to-face; cross L over R (both cross in front) to start twinkle twd RLOD — joining M's L and W's R hands as you face RLOD; cross R over L to start twinkle twd LOD — joining M's R and W's L hands, end in OPEN pos facing LOD.

**5-8 Step, Swing, —; Roll, —, Step; Step, Swing, —; Roll, —, Step;**

(Like start of "Blue Pacific") step fwd L in LOD, swing R across L, hold one ct; roll across behind W in two steps in Canter Rhythm — taking the weight on the first and third counts — (W rolls in front of M); with M now on outside, inside hands (M's L, W's R) joined, repeat action of meas 5-6 with opposite footing; end in OPEN pos facing LOD.

**9-16 REPEAT ACTION OF MEAS 1-8 ending in BUTTERFLY pos facing partner, M's back to COH.**

**PART II**

**17-20 Waltz Bal L; Reverse Twirl; Banjo Around, 2, 3; 4, 5, 6;**

Step to side in LOD on L, step R behind L, step in place on L; M takes three steps in place (W twirls under joined hands (M's R, W's L) twd RLOD in three steps) ending in BANJO BUTTERFLY pos, M's



back still to COH; each going fwd, waltz around partner six counts making one full turn to end in BUTTERFLY FACING pos.

**21-24** REPEAT ACTION OF MEAS 17-20 ending in SEMI-CLOSED pos facing LOD.

### PART III

**25-28** **Step, Swing, —; Face, Touch, —; Twinkle, 2, Close; Twinkle, Maneuver, Close;**  
Step fwd L in LOD, swing R fwd, hold; step fwd R turning to face partner, touch L to R, hold; maneuvering to SIDECAR (L hips adj) cross L in front of R (W crosses R behind) to start twinkle in RLOD; maneuvering to BANJO (R hips adj) cross R in front of L (W crosses L behind R) to start twinkle in LOD maneuvering to CLOSED pos with M's back almost to LOD.

**29-32** **Waltz Turn; Waltz; Waltz; Twirl;**  
Do three R face turning waltzes and a twirl to OPEN pos to repeat.

DANCE GOES THRU THREE TIMES, then

**Ending:** Bow and curtsy after twirl on meas 32 last time thru.

### KILDONAN CAPERS

By Margaret Huggins, Winnipeg, Man., Canada

**One and three bow and swing**  
**Right and left thru go cross the ring**  
**Turn your girls and chain 'em too**  
**While two and four do a right and left thru**  
**Head couples promenade three-quarters round**  
**that big old land**  
**Behind the sides you take your stand**  
**Forward eight and back with you**  
**Forward again, a double pass thru**  
**Lead couple arch, second couple thru**  
Lead couple remain facing out.  
**Separate, around one, into the middle and**  
**square thru three-quarters round**  
**Join your hands, all facing out**  
**Circle to the right 'til you hear me shout:**  
**All four gents break with the left**  
**Turn the right lady under**  
**Circle to the left and go like thunder**  
**Allemande left and away you go . . .**

### SNAP-SNAP

By Al Ramos, Napa, Calif.

**Four little ladies grand chain across that ring**  
**Put them on the right now here we go**  
**One and three go up to the middle and back**  
**Forward again — star thru**  
**Then do a right and left thru**  
**Turn your girl and pass thru**  
**Circle up four with the outside two**  
**One full turn around and when you're straight**  
**Star thru, then do a right and left thru,**  
**turn your girl**  
**Now star thru, then do a right and left thru**  
**Turn your girl and dive thru, pass thru**  
**Now do a double star thru with the outside two**  
**With the lady on the left a half sashay**  
**With the lady on the right frontier whirl**  
**Original corner — allemande left.**

### SINGING CALL

#### LIVIN' HIGH

By Ruth Stillion, Arcata, Calif.

**Record:** Windsor 4801, flip with Bruce Johnson calling.

OPENER, MIDDLE BREAK AND CLOSER:

**Allemande and a grand right and left now**  
**When you meet with your partner, turn her right**  
**All the men star left, one time around the set**  
**Take your own, star promenade tonight**  
**(Now put the)**

**Inside out, the outside in, a full turn and the**  
**ladies chain**

**— Turn 'em and let 'em right hand star back**  
**Catch 'em left, roll promenade, go walkin'**  
**home there with your maid**

**— Go home and smile, hey — you're livin' high**  
**FIGURE:**

**Allemande and you pass by your partner**  
**Do sa do with the next and swing her too**  
**Promenade, tell ya why, hey — you're really**  
**livin' high**

**Now the heads wheel around and star thru**  
**(And do a)**

**Right and left thru, turn 'em too, dive thru**  
**and pass thru**

**To the outside two — star thru, right and left**  
**thru again**

**— Turn 'em and pass thru, next two —**  
**right and left thru**

**— Turn her and trail thru, go left allemande.**

#### LEFTY LOU

By Gordon Blaum, Miami, Florida

**Head two ladies chain to the right**  
**New side ladies chain across**  
**Head gents and the girl on your left**  
**Go forward and back, forward again and**  
**box the gnat**  
**Right and left thru the other way back**  
**Then square thru full around**  
**Circle four with the outside two**  
**All the way around, ladies break make a line**  
**of four**

**Forward eight and back, bend the line**  
**Pass thru, U turn back**

**Ladies left square thru in the middle of the land**  
**Men pass thru to a left allemande . . .**

### CONTRA CORNER

#### FRENCH FOUR

1, 3, 5, etc. active but NOT crossed over.

**Active couples go forward and back**  
**Cross, go around the one below**  
**Actives go forward and back again**  
**Cross, go around the one above**

All are back in starting places  
**Active two go down the middle**  
**Back to place in time with the fiddle**  
**Cast off, then right and left four**  
**Right and left back like you did before**

This right and left thru is done men with men and girls with girls.



## REAL WHEELER

### LEADING WHEEL

By Bill Hansen, Santa Barbara, Calif.

Head two couples do a half sashay  
Trail thru while you're that way  
Go around one and into the middle  
Square thru, three-quarters do  
And EVERYBODY pass thru  
Outside two, wheel around  
Do a double pass thru  
First couple wheel around  
Pass thru, just the outside two  
Wheel around, double pass thru  
First couple wheel around  
Allemande left . . .

### STACY'S BREAK

By Vernon Hutton, Topeka, Kansas

All four ladies chain across  
Turn that girl with an arm around  
Then promenade and don't slow down  
One and three you wheel around  
Star thru with the two you found  
Inside arch, dive thru  
Pass thru, right and left thru with the outside two  
Turn your girl and star thru  
Face those two and pass thru  
On to the next and cross trail  
Allemande left . . .

## DIAGONAL CHAIN

### IT'S A FUNNY THING

By John Ward, Alton, Kansas

Heads (sides) go up and back with you  
Star thru then pass thru  
Star thru then pass thru  
Go on to the next, two ladies chain  
It's forward eight and back you fling  
The end two ladies diagonally chain  
The same couples do a right and left thru  
The same two cross trail thru  
Left allemande . . .

## DRILLS ON BASIC 22

### Dixie Chain

THESE DRILLS are from the Training Manual of the Square Dance Caller's Association of Southern California. Copies of the manual may be purchased for \$3.00 by writing the Association at Box 1024, South Gate, California. Editor.

Head ladies chain across you do  
Same two couples pass thru  
Both turn right go round one  
Down the middle with a Dixie Chain  
Lady go left, gent go right, round one  
Into the middle, box the gnat  
Right and left thru the other way back  
Then trail thru to a left allemande

Head two ladies chain to the right  
Four ladies chain don't take all night  
One and three do a half sashay  
Circle eight while you're that way  
All four men pass thru round one  
Behind those ladies stand  
Forward eight and come on back  
Dixie chain on the double track  
Lady go left, gent go right  
Allemande left

Head two couples right and left thru  
Turn your lady to a Dixie Chain  
She goes left, you go right  
Left allemande

Allemande left your corner lady  
Now promenade your own little baby  
Head two couples wheel around  
Right and left thru  
Come right back with a Dixie Chain  
She goes left, you go right  
Allemande left

"Dixie Chain, she goes left, he goes right"  
puts dancers in same relative position as a  
"Trail thru" would.

Head two couples forward and back  
Trail thru across the track  
Go round one and into the middle  
Dixie Chain in time to the fiddle  
Lady go left, man goes right, round one  
Into the middle and box the gnat  
Face the sides, left allemande

Head two ladies chain across  
Send 'em back in a Dixie Chain  
Ladies go left, man goes right  
Around just one, you're traveling light  
Two ladies chain in the middle of the floor  
Turn that girl as you've done before  
Pass thru—there's your corner—left allemande

Swing on your corner like swinging on a gate  
Allemande left and don't be late  
Come on back and promenade  
Walk right along with that little maid  
Head two couples wheel around  
Right and left thru without a sound  
Dixie chain across the way  
Girls turn back, don't delay  
Allemande left

From any "wheel around" formation or "line of four facing four" — one "Dixie" puts the couples out of order, and two Dixies put them back in order.

Two and four right and left thru  
Heads to the middle and back with you  
Forward again, pass thru  
Both turn right go round one  
Down the middle with a Dixie chain  
Both turn left around one  
Down the middle with a Dixie chain  
She goes left, you go right  
Allemande left



### LAWMAN

By Fred Bailey, North Las Vegas, Nev.  
The heads go forward, back with you  
Go forward again and star thru  
Right and left thru, full turn around  
Right and left thru the two you found  
Should be outside two.  
Now dive thru, pass thru, star thru the  
outside two  
Right and left thru, full turn around  
Go on to the next and star thru  
Then right and left thru, turn your Sue  
Now dive thru and square thru  
Three-quarters round, count 'em, man  
There's old corner, left allemande.

### BREAK

By Boots Lewis, Pasadena, Texas  
Head two ladies chain across  
Head two ladies chain to the left  
Allemande left and come on back  
Promenade your partner, Jack  
One and three wheel around  
Right and left thru with the couple you found  
Half sashay don't just stand  
Half square thru — go right and left grand.

*(Continued from page 33)*

Arm swing—full around	8
Do paso	16
Courtesy turn	4
Promenade—half way	8
Promenade—all the way round	16
Pass thru	4
Star—full around	8
Allemande—depending on style	4 or 6 or 8
Grand right and left	8
Ladies chain	8
Right and left thru	8
Whirlaway with a half sashay	4
Frontier whirl	4
Box the gnat or flea	4
Square thru— $\frac{1}{4}$	2
— $\frac{1}{2}$	4
— $\frac{3}{4}$	6
—full	8
Bend the line	4
Dixie chain—regular	4
Man starts 2 beats after lady	
Eight chain thru	20
Do-si-do	16
Star thru	4
Facings	2

**Editor's Note:** While the list shown here may differ slightly from lists previously published in *Sets in Order*, it should be pointed out that area styles and variations do influence timing. Undoubtedly there will be other lists with other discrepancies in the future.

### DAVE'S DELIGHT

By Bill Peterson, Detroit, Mich.  
Forward eight and back  
All eight chain around the track  
Go right then left and turn a new girl  
New head gents face your corner and box the  
gnat  
Circle to the left  
Four ladies up and back  
Cross trail thru, look who  
Allemande left.

### DOUBLE TRIPLE

By Del Coolman, Flint, Michigan  
Allemande left, ladies star, gents run around  
Allemande left, gents star, ladies run around  
Reverse the star, reverse the ring  
Allemande right, ladies star, gents run around  
Allemande right, gents star, ladies run around  
Reverse the star, reverse the ring  
Same girl allemande left, right and left  
grand, etc.

### NAMIT

By Doc Redd, Marceline, Missouri  
One and three bow and swing  
Side ladies chain across that ring  
One and three lead to the right  
Circle up four you're doin' fine  
Head gents break form two lines  
Forward eight and back you reel  
Pass thru wheel and deal  
Center four pass thru  
Right and left thru the outside two  
Dive thru California twirl  
Dive thru pass thru  
Box the gnat with the outside two  
Face those two go right and left thru  
Turn on around do a half square thru  
Those in the middle half square thru  
All four couples California twirl  
Allemande left the old left hand.

### FOR THOSE WHO CAN

By Milton Lease, Palm Springs, Calif.  
Gents three and four go forward and back  
Face your corner, box the gnat  
Couple number one finish your swing  
Separate, go around the ring  
Half way around, listen to me  
Stand behind new couple three  
Those on the sides go forward and back  
Half square thru, just like that  
Then square thru with those you meet  
Three-quarters Joe, make it neat  
Then left square thru with the facing two  
Three hands around, here's what you do  
Face those girls, and back away  
Bend the line and hear me say  
Just the ends go forward and back  
Do a full square thru on the outside track  
While the center four go forward and back  
And half square thru on the inside track  
Lines face out, now watch it man  
Bend the line, left allemande.





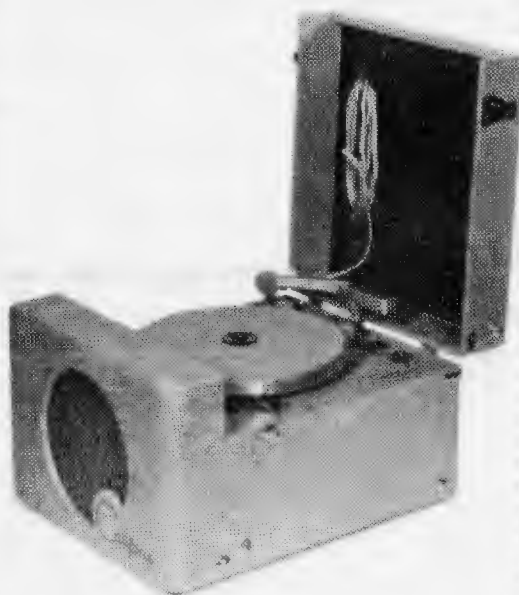
# CHOOSE YOUR PARTNER

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*(Letters, continued from page 6)*

It's too easy to just talk about it. We do like your magazine. It is the type of publication you feel proud to show to a non-square dancer (and square dancers, too!). We may not always agree with everything in it but everything is presented in good taste; no backbiting, no spitefulness.

Martin and Wilma Mangum  
Blackfoot, Idaho

If we all agreed on everything it would indeed be a rather dull world. Because of vast differences in area styling and constantly changing trends, many of the articles written each month will contradict some beliefs. We also realize that it is impossible to please everyone all of the time but we are delighted when we get letters such as this that boost our morale and serve as a vote of confidence. Thank you. Editor.

Dear Editor:

... I would like to tell three important reasons why I use the (thumbs-up hand grip) in my classes: (1) There is only *one* hand-grip to bother the "greenie" whether it is an allemande left, a right hand swing, etc. ... Thus, no fumbling and loss of time ... (2) If one of the pair opens a hand, the grip falls apart. Thus, the man who holds desperately to one hand until he can get another, as in grand right and left, can't hurt the girl by twisting her arm. She just opens her hand and his grip falls off the thumb. (3) The circle is smaller in the grand right and left. People are about one foot closer to each other and the ring is four feet less in circumference ...

I just tell my classes that we will use one thumbs-up grip and when they get out in the clubs, they can "do as the Romans do." ...

Dave Reid  
New Orleans, La.

## Northern New Jersey Square Dancers Association 7th ATLANTIC SQUARE DANCE CONVENTION Sept. 29 - 30, 1961 Atlantic City, New Jersey

Plan your week-end now!

Watch for details



Dear Editor:

We enjoyed the pictures on different methods of getting into a Texas Star (Sets in Order Style Series March 1961). We do feel that you left out one of the important situations from which this movement can start. What is the best way for *Ladies Center and Back to the Bar* when the dancers are circling to the left? . . .

Walter Ashfork  
St. Paul, Minn.

The method we teach on this is for the men to release their corner's hand but retain that of their partner. Ladies will go in toward the center, then left face turn under their partner's raised right hand and head for home as the men make a right hand star or follow the next call. Editor.

Dear Editor:

. . . Norma and I were most happy to see that you selected Frank and Ruth Lanning to be featured in Paging the Roundancers. They are wonderful people and they deserve the boost.

Wayne Wylie  
St. Louis, Mo.

Dear Editor:

. . . Last August my husband went into the hospital for minor surgery and all he packed into his overnite case were several months' Sets in Order. So you see, he really enjoys it! . . .

Eljean Lillpop  
Rockport, Ind.

Dear Editor:

. . . I thought you might be interested in knowing that with each subscription (to Sets in Order) we sell on the Premium Plan, we give the buyer a free chance on "Asilomar for Two." We hope to encourage more people from this area to be interested in Sets in Order and to promote square dancing further. We



SEE  
PAGE  
57

## The NEW LOOK

New Sets In Order record releases now sport a modern new label. In designing this NEW LOOK we eliminated surplus copy, simplified terms and established color key identification. Round dance records are gold for the dance and silver on drill side. Square dance records are yellow for calls, blue for music. Hoedowns are green on both sides.

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plan to have the drawing at our Whirlybird Club Dance after we reach the 180 points which we hope will not take us too long . . .

R. Faulhaber  
Everett, Wash

Dear Editor:

. . . A word about our national conventions. I, for one, would certainly like to see and hear more of our national callers at these conventions. I feel that some of them, at least, should be given at least ONE HOUR at TWO or THREE different times in which to call. When I used to graduate a class and then plug the National, I would tell them that here was a chance to dance some of the really BIG callers in the country. Then we get to the convention and have a hard time finding any Big Name callers to dance to. I remember when Chicago used to have the International and had such callers on the program. Some had a half-hour to an hour to call in various halls and those were the dances that were enjoyed by the majority. Let's give it a try at the next National.

Carl V. Larson

Pardeeville, Wisc.

By all means when you have ideas or suggestions for the National Convention let them be heard. At the present time you may write either to the General Chairman of the next Convention, Harold Erickson, 917 South Gulley Road, Dearborn 7, Michigan or to the present Chairman of the Executive Committee, Eddie Colin, 1669 Garretson Lane, New Albany, Indiana. Naturally we're always delighted to pass these ideas on if they come to us. Editor.

Dear Editor:

I want to congratulate you on starting the new year with a bang. We really enjoyed the January issue and couldn't agree more that it is most fitting to begin the year with one who has contributed so much to square dancing —

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Lt. Col. Herbert F. Egender

Wheeler AFB, Hawaii

Dear Editor:

Mr. Sun's Sets Square Dance Club of St. Peters-

burg, not a group to be overshadowed by an inauguration in the Capital, installed their new officers for 1961 with this fitting tongue-in-cheek speech: I, ....., do solemnly swear hereon that I will promote fun and the growth of friendship within the club, obey every demand from each member, solve amicably every gripe I hear, promote "high level" fun dancing that will suit every member, and to furnish free refreshments at every club function or as a consequence, dance a patter call at 144 with my shoes on the wrong feet and my left hand

The  
Official  
Magazine  
of  
Square  
Dancing

### Sets in Order

SQUARE DANCE

**NEW  
SQUARE**

**"JINGLE, JANGLE, JINGLE"**

**JOHNNY LE CLAIR**

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F 109 A  
(45 RPM)

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NEW CALLER  
NEW SOUND**

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Jangle,  
Jingle"**

with

**JOHNNY LeCLAIR**

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**S.I.O. F109 — 45 RPM  
FLIP INSTRUMENTAL**

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PAGE 47**



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in my pocket, so help me Sally Goodin' . . .

Eileen Christian  
St. Petersburg, Fla.

Dear Editor:

. . . I would like to report that Don Roberts, who is president of the Cedar Rapids Callers' Assn., is at present confined to St. Lukes Hospital, here in Cedar Rapids . . . His doctor says it will be at least four months before he will be able to go back to work. Don is well known over the state of Iowa as in other parts of the country. He was on the staff at The Lighted

Lantern in Golden, Colo., last summer and is scheduled there for this summer's camp. I am sure he would be pleased to hear from his many square dance friends.

John R. Zenisek  
Cedar Rapids, Iowa

(MORE DATES, continued from page 5)

Apr. 28-29—Toronto Square Dance Conv.

Royal York Hotel, Toronto, Ont., Canada

Apr. 28-29—6th Ann. Las Vegas Convention  
Las Vegas, Nev.



## 8th Annual California State

### Square Dance Convention

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New Elks' Hall, Redding, Calif.  
Apr. 29—Alberni Valley Dancers' Assn. Dance  
Port Alberni, B.C., Canada  
Apr. 29—5th Ann. Mid-State Festival  
Natl. Guard Armory, Columbus, Nebr.  
Apr. 29—YMCA Square Dance Clubs' Dance  
Main Gym, Peoria, Ill.  
Apr. 29—South Texas Dancers' Assn. Dance  
Corpus Christi, Texas  
Apr. 29—5th Ann. Mid-State Festival  
Natl. Guard Armory, Columbus, Nebr.

Apr. 30—Spring Callers' Festival  
Steele's Hall, Fort Wayne, Ind.  
May 5-6—11th Ann. Kansas Callers' Assn. Con.  
Forum, Wichita, Kansas  
May 5-6—Yellowstone Council Hoedown  
Billings, Mont.  
May 6—4th Ann. Jamboree, Lakeview H. S.  
Audit., Port Arthur, Ont., Canada  
May 6—2nd Ann. Blossomtime Round-Up  
High School, Benton Harbor, Mich.  
May 6-7—10th Ann. Ill. Square Dance Festival  
Pittsfield, Ill.

★  
SEE  
PAGE  
59

## ● NEW LOOK NEW DANCE NEW SOUND

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"TAKE MY LOVE"

by

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This waltz has a little  
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It's not difficult and  
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Oakland Auditorium —  
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### MORE CALLERS' ASSOCIATIONS

**Wabash Valley Callers' Assn.**—Ray Clark, RR #3, Terre Haute, Ind.

**Cedar Rapids Square Dance Callers' Assn.**—Don Roberts, 420-21st St., N.E. Cedar Rapids, Ia.

**North East Iowa Callers' Assn.**—G. R. Samuelson, 3003 Cedar Heights Dr., Cedar Falls, Ia.

**Ann Arbor Square Dance Leaders' Assn.**—John M. Hanchon, 4170 Biddle St., Wayne, Mich.

**Community Callers' Clinic of Metro. Detroit**—Doc Jamieson, 612 Woodcrest Dr., Royal Oak, Mich.

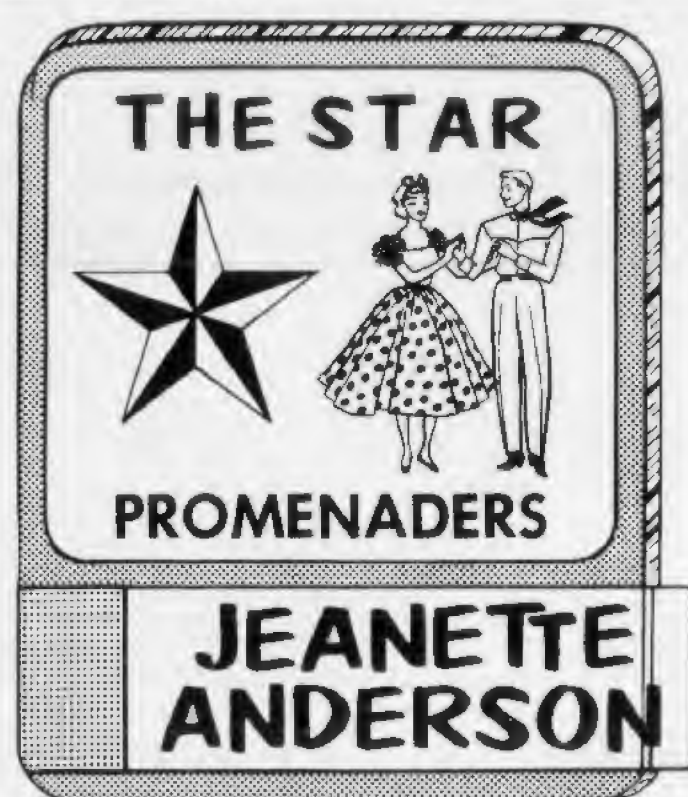
**Central Nebr. Callers' Assn.**—Bob Hazlett, Box #655, Kearney, Nebr.

**North Dakota Square Dance Callers' Assn.**—Lewy Farnham, Baldwin, N.D.

**Casper Callers' Club**—Lee Malody, 257 N. Nebraska, Casper, Wyo.

**Calgary Callers' Assn.**—Jean Martin, 4323 2nd St., N.W. Calgary, Alberta, Can.

**Lower Fraser Valley Caller-Teachers' Assn.**—Don Hardie, 11270 Lansdowne Dr., North Surrey, B.C., Canada.



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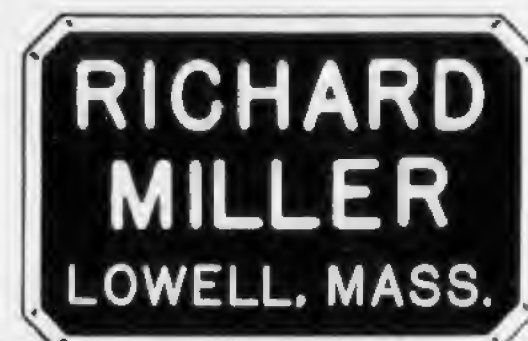
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**NEW PUBLICATIONS**

A couple of new area publications have hit the ways in the past few months. One is the *Smoky Mountain Dancer*, published in Knoxville, Tenn., with Bob Dubree as editor and manager. Its lead line says that it is "Devoted to the Advancement of Square and Round Dancing in East Tennessee." It contains news items, spotlights callers, accepts advertising and runs a monthly dance calendar.

*Square Talk*, put out by the South Georgia Federation of Square Dance Clubs is written

in breezy style and Nell Parker is the editor. The publication is Federation-sponsored and contains pungent items about members. One of them reads like this, "Sam and Catherine Collins were attending a recent graduation dance on their 25th wedding anniversary. Their cause for celebration was suddenly disclosed and a search for something appropriately silver ended with the discovery of a tie slide made of a silver dollar. This was presented with the proper remarks; so now Sam is the owner of a tie slide and Catherine still just has Sam."

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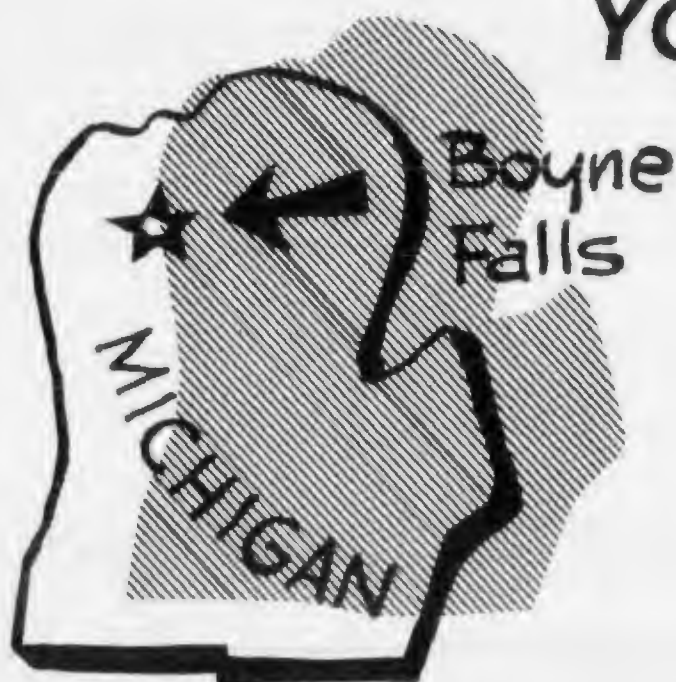


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### TOP ROUNDS IN EUROPE

According to Lloyd and Maizie Poole of Germany, the roster of "top round dances" in Europe goes like this: Sweet Georgia Brown, Mickey, Dream Walk, Del Rio, Bye Bye Blues, Love Me and Shortcake.

### SQUARE GEM

The Promenaders of Idaho Falls, Ida. are club folks with a lot of bright ideas. One of them is a very different kind of "club banner." A white window shade was the basis and on this was drawn the club emblem — the State

of Idaho in black with a dancing couple in the lower left hand corner and Idaho Falls on the right side over a star, in white. Over the drawing, on the window shade, appears the name, "Promenaders." This "handy item" which can of course be rolled up compactly for transporting, is displayed at dances and jamborees. The idea was born with the Denver National Convention, when 12 of the Promenader couples attended.

—Marge Wydra

Marge Wydra of Idaho Falls, Ida., receives a crisp, new one-dollar bill for this Square Gem.

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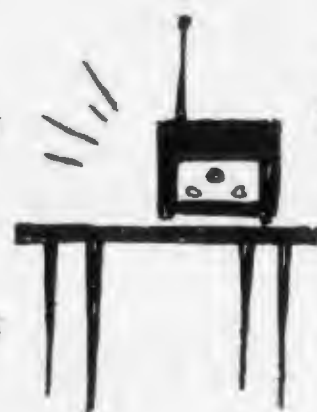
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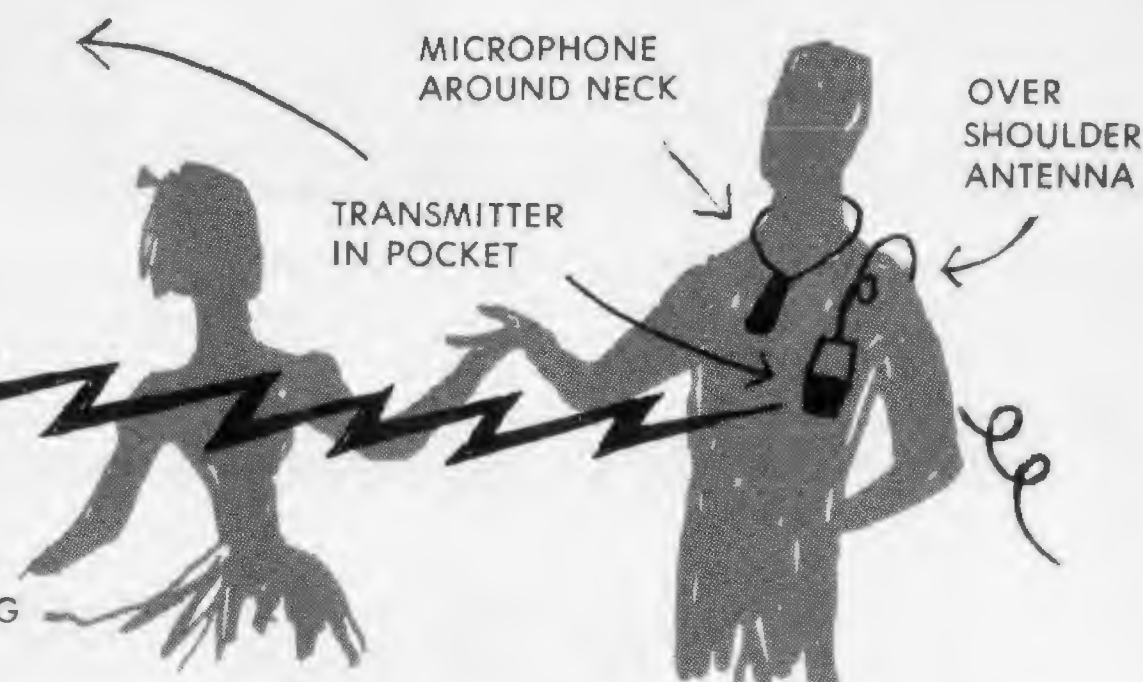
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*Ivan and Phyllis Hall — Ephrata, Wash.*

**A**N INVITATION FROM HIS BOSS to attend the local club dance launched Ivan and Phyllis Hall into their square and round dancing fun. This happened when they moved to Ephrata, Wash., in the fall of 1949. Soon they were spending evenings learning the rounds that the club was doing and these evenings grew into years of enjoyment.

The Hall basement turned into a meeting place for other dancers, a club, a spot for callers' practice sessions and the final plunge — that first call! From that point Ivan and Phyllis broadened their scope by attending festivals, dance camps, etc.

Ivan does the calling and instructing for beginners' square dance classes, round and square dance clubs in his area. He is also a popular guest caller on programs thruout the Northwest. Phyllis designs and makes her own square dance costumes and has served on sewing clinics at festivals and workshops. Together they teach the rounds at which they are so adept and of which they are very fond.

The Halls feel that the pattern of two and two (two squares and two rounds) has worked very well in their area for the past 10 years. "If all square and round dance instructors would develop a friendly attitude towards the

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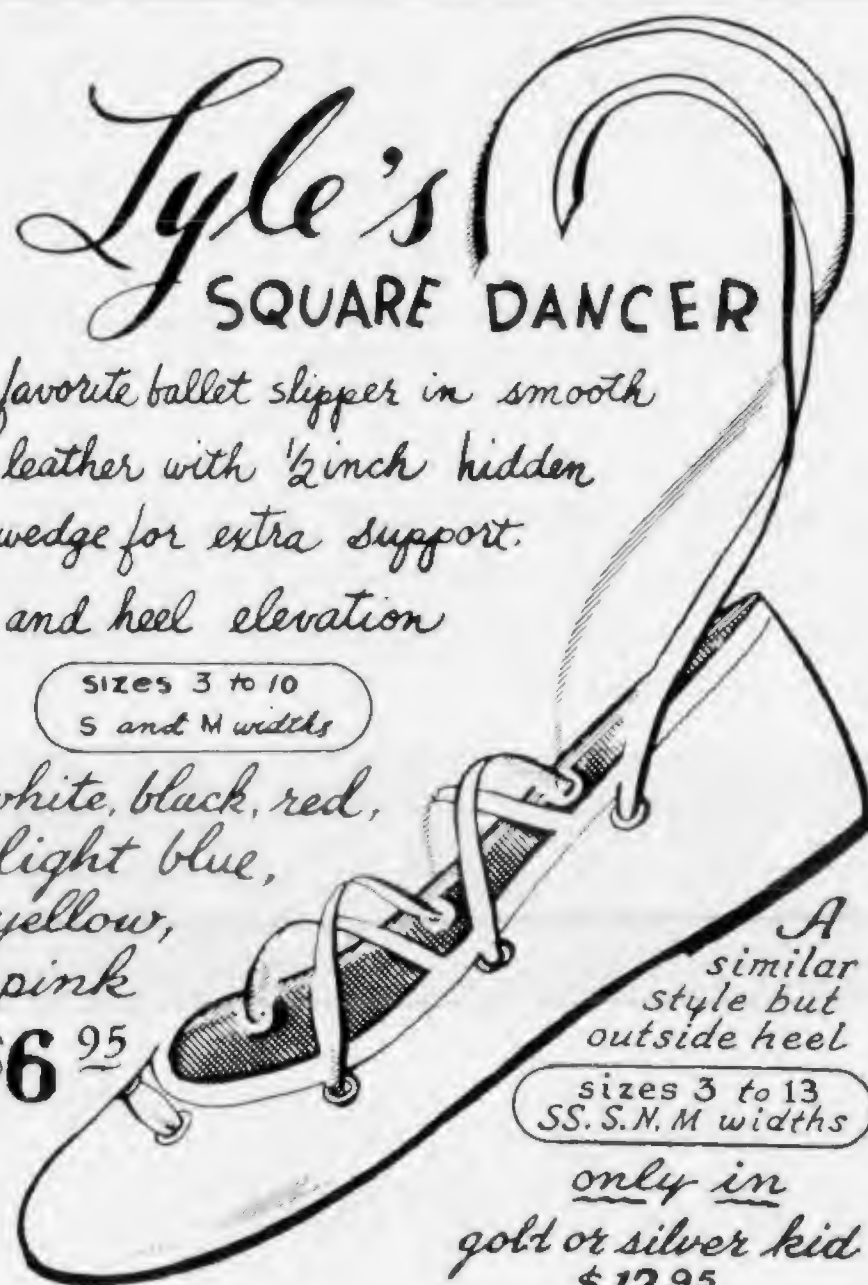
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*A similar style but outside heel*

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*only in gold or silver kid*  
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rounds," says Phyllis, "there would be no problem. We also feel very strongly that instructors in beginner square dance lessons should be sure they are teaching their dancers to dance to rhythm and music.

"This is where the dancers first experience the fun of any type of dancing and if they are taught in a haphazard way in the beginning, they will not enjoy round dancing. We feel that every caller who sets out to become a teacher owes the dancers the very best, both in squares and rounds."

Ivan and Phyllis will soon move from Ephrata to take up their abode in China Lake, Calif., where Ivan has accepted a job with the U.S. Navy installation there.

## THIS WE LIKED

In the Schedule of Coming Events in the Jackson (Mich.) Square Dance News, dances are listed either as "Invitation" or "Welcome." Somehow that latter word has a more specifically friendly ring than the usual "Open." We like it.

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of San Dimas, California

GR 14023

**“ONE ROSE”**

by Lela and Louis Leon  
of Bakersfield, California

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**“A SMILE WILL GO  
A LONG LONG WAY”**

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TOP 25011  
flip instrumental

**“SWEET  
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by Vern Smith  
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### **TWO TIMIN' GAL**

with calls by Butch Pritchett

164 S and SO **MINNIE**

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Both are flip instrumentals

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### **NAUTICAL-TYPE REPORTING**

Les Jones, reporting on a square dance class for the Dockyard News at HMC Dockyard, Esquimalt, B.C., Canada, goes about it in this way:

"Nine squares of beginners are paying boat fare and are on deck and are being taught the navigation of square dancing. The captain of this ship is none other than Dawn Draper with Les Draper as first mate and Maude and Les Jones as crew. We cast off at 8 P.M. Wednes-

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"On this ship the passengers work and are constantly in action. They parade on deck and are then briefed as to tactics by Captain Dawn.

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# The CALLER OF THE MONTH



Photo by Zitso Studio

*Dick Steele — Lexington, Mass.*

**D**ICK STEELE WAS FIRST EXPOSED to square dancing when he heard Albert Haynes who had called for Henry Ford at the historic Wayside Inn, calling at a summer resort in Maine. Struck with its possibilities as a "couple" recreation, Dick returned to his school in Quincy, Mass., where he teaches physical education, determined to introduce square dancing to his classes.

One night in 1950, just a few months later, a local caller was snowbound and having heard that Dick did a little calling, 'phoned to ask him to fill in at a one-night stand. It was Dick's "Yes" on the 'phone that night which changed his whole life. He called the 10 or 12 simple dances he knew and the orchestra men were so impressed with his voice and rhythm that they offered to recommend him for other dates. From that single experience he called for local P.T.A. and church groups for the next three years.

Dick and his taw, Carol, decided to run classes for beginners, so they hired a school, wrote articles on the fun to be found in square dancing and sent out 500 brochures to the couples of the Lexington churches. The first night 167 people registered. All but 12 graduated that first year. In the next two or three



**SEE  
PAGE  
45**

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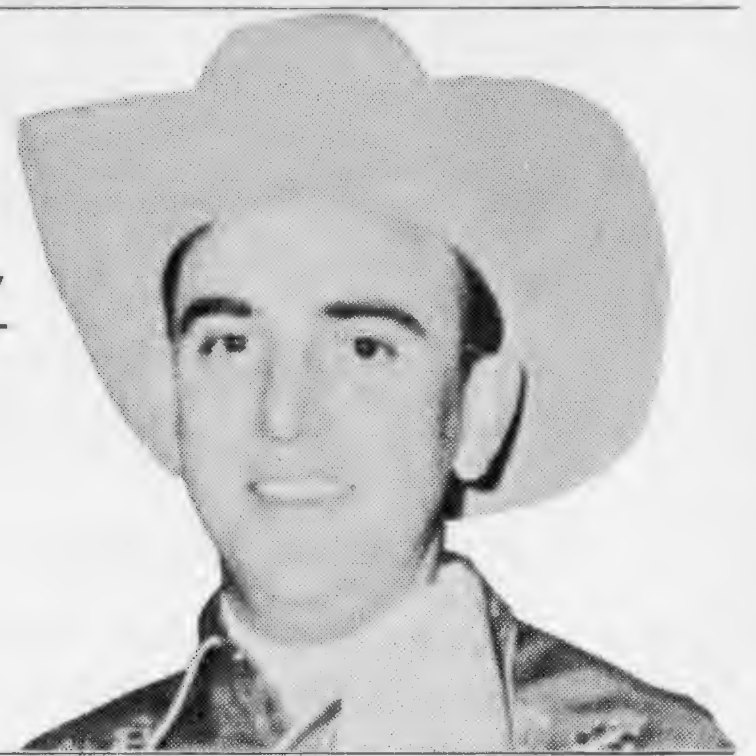
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years the classes nearly doubled in size and Dick started an intermediate level class. There are now three separate groups in Lexington who dance at different levels and are called the Minute Men Square Dancers.

Dick calls regularly for five clubs, gets around to the square dance clubs of New England on "off" nights, operates the three classes of workshops for the Minute Men. He has called at workshops, week-ends, at Atlantic Conventions. He was president of the Old Colony Callers' & Teachers' Assn., for two

years thru 1960. Carol shares his work and Suzy, their 17-year-old daughter, loves the color, fun and people who square dance, too.

### SQUARES AT U.N. BALL

Canada's Annual United Nations Ball was this year highlighted by some rousing square dancing, participated in by notables from many nations. The U.N. delegates proclaimed this one of the best parties of the season. To quote the Ottawa Square Dance Assn. news-sheet:

"The Ball started out with the usual waltz, fox trot and Latin music. Then suddenly, to the

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astonishment of all, a fellow in square dance attire got up on the stage and started instructing the U.N. diplomats and their lovely ladies in the intricacies of the Canadian square dance. He was Jack Zoubie of the External Affairs Dept., who makes square dancing his hobby when he isn't handling Canada's foreign policies.

"Whether the U.N. people were attired in tuxedos and ball gowns or the national costumes of their countries, Zoubie soon had them dancing to a definite Canadian beat. On the

ballroom wall of the Beekman Tower Hotel in New York, a solemn buffalo head gravely watched the proceedings. At the stroke of 12, buffalo burgers were served to all present, along with Canadian cheese, cider and apples."

**FROM THE PRESS**

(From Jackson Area Square Dance News, Jackson, Mich.)

... "Speaking of basics, and we often are, the most useful one in square dancing is one that will carry beyond the squared circle — you know the one? Yes, it's the smile on your face

## ON THE HORIZON

- A NEW ROUND DANCE
- NEW SOUND
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- by FORREST and KAY RICHARDS

★  
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From the tune "I'll Never Say Never Again" this is a fast-moving two-step that will delight everyone who loves an interesting rhythm pattern. The routine is just what you'd expect from the Richards.



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WHEN I'M GONE, c-C. O. Guest, Flip  
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ADORE, Caller, C. O. Guest, Flip inst.  
1129 — SALTY DOG, c-Nathan Hale, flip.

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- 1207 — ARKANSAS MT. RAG, Key A  
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- 2312—YELLOW POLKA DOT BIKINI  
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and the friendly glint in your eyes, the windows of YOU. It's a characteristic that can't be overdone, and we're glad."

### ASSOCIATION DISPLAYS BADGES

Memo to associations whose member-clubs have individual badges. You might take a leaf from the book of Western Square Dance Association in Los Angeles, California, who have a mighty nice way of displaying badges. An oblong of wallboard about 3' x 4' is neatly framed in light wood. Attached to the wallboard within the frame in half circles are the badges —

one badge from each member club. Since there are some 50-plus clubs in Western Association and each club has a different design and many have different colors, the display is colorful and impressive. This display-board is brought to each of the association meetings and set up in the front of the hall so that all may see and enjoy it.

### THE ARMSTRONGS IN EUROPE

On a square dancing good will tour of Europe during the past few months, the Don Armstrongs report that the friendliness of

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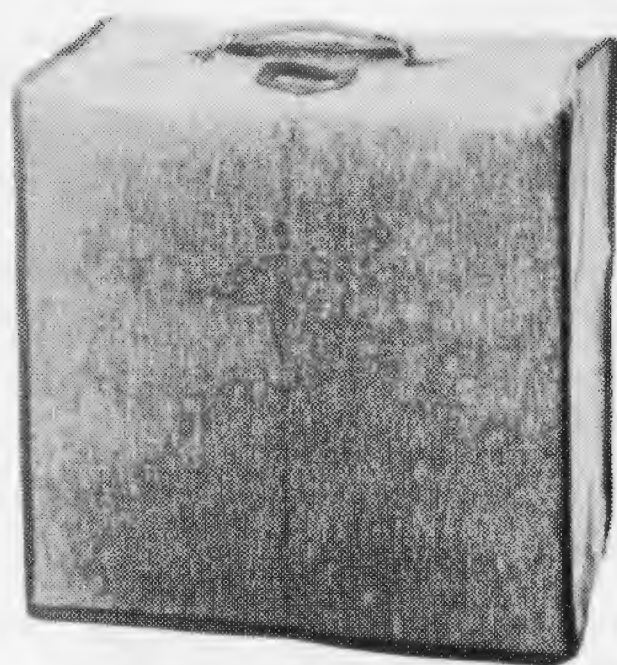
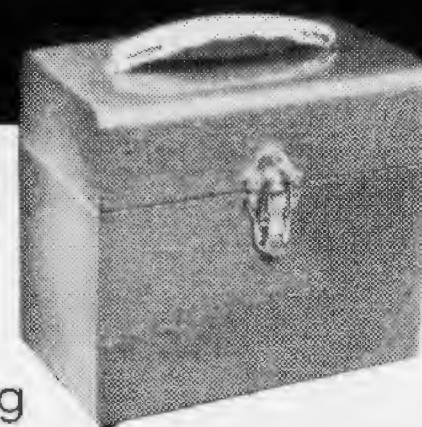
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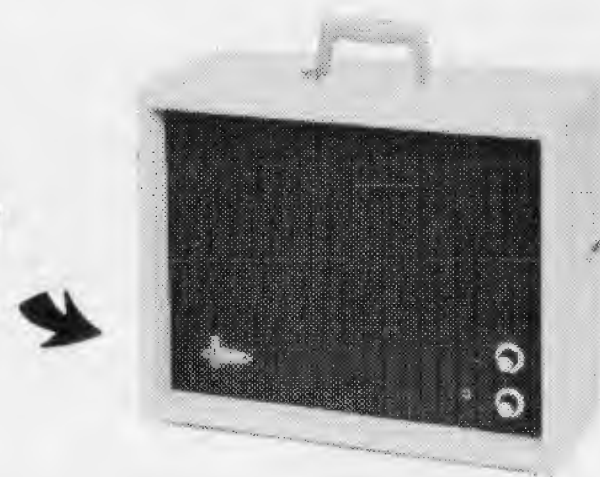
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dancers everywhere they visited was great.

From their home in Florida, Don, Marie and their daughter Terry, flew to the British Isles



Callers and leaders of the London area with the Armstrongs at the January 21st dance held by the British Association of American Square Dance Clubs, Holloway Hall, London.

where they danced, taught and called. From London they worked across Europe meeting dancers and in turn leaving encouragement induced by their wonderful personalities.

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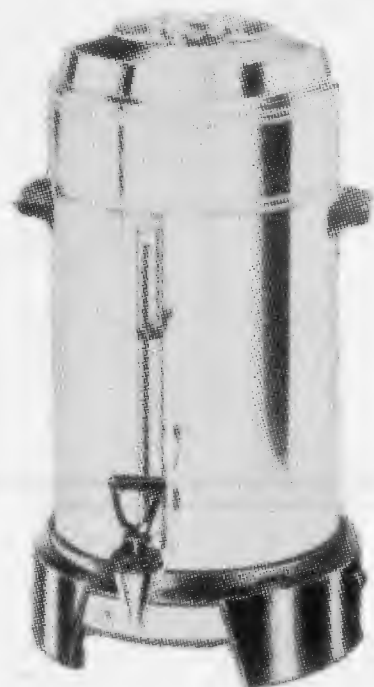
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## BOOK EXCERPT

A most interesting excerpt from "Why We Behave Like Americans" by Bradford Smith, assisted by Marion Collins Smith, has been brought to our attention. The book came out in 1957 and was published by J. B. Lippincott Co. of Philadelphia. In Chapter 15, under "Games and Sports," we read,

"The square dance, though an offspring of European folk dance, is uniquely American in several respects. It is rural in tone as befits its country origins. In its pattern of four couples

to a square it acknowledges the biological pair as the unit and stresses the skill of group co-operation. Thought and motion are fused in the quick and graceful figures of the dance, as the pioneer's quickness with musket or hatchet fused thought and action into one.

"The square dance is a microcosm of man in society, each individual indispensable to the social order, the actions of all combining into a graceful whole. In fact, the square dance symbolically expresses the whole pattern of the society . . ."

INTRODUCING . . . for early April . . .

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WG 101

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*Chasin' Rainbows*

a beautiful, flowing waltz  
by Betty and Stan Andrews  
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a bright, fascinating two-step  
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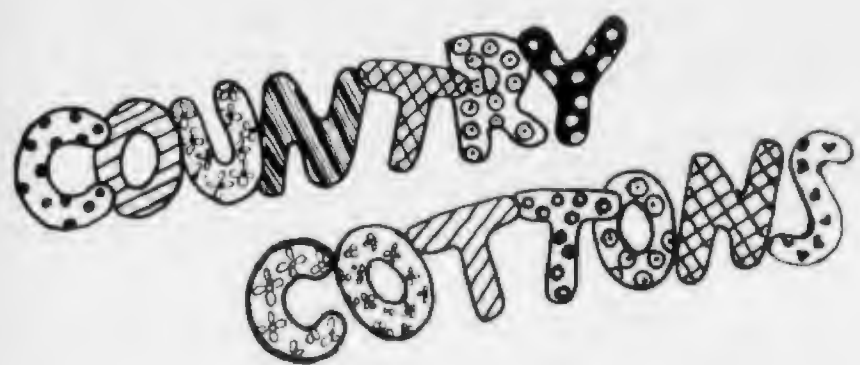
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# SQUARE DANCE ORIGINALS BY *Lee Shipley*

## Original Matching Shirt and Dress Modeled by Caller-Composer Johnny Schultz and cute wife, Bee

Bee's dress was inspired by Johnny's hit tune, "Look on the Good Side" and has side detail of rows of ruffles with tiny hand-painted flowers under a "peek-a-boo" draped skirt, set off by contrasting velvet bows. Hand-painted flowers are repeated in the dainty puff sleeves. Back zipper closing and lined bodice. Dress is available in Nylon organdy or checked cotton gingham with white Nylon organdy ruffles bound in checked gingham. No hand-painting on gingham.

Dress sizes 5 to 17, 8 to 20 or made to your measurements for \$2.00 extra.

Nylon organdy **\$29.95**

Pink with turquoise; blue or aqua with pink; yellow with brown; black with white.

Checked gingham **\$25.00**

Brown, black, aqua, red, pink or lilac with white

Johnny's broadcloth shirt has contrasting piping on yoke and cuffs and appliqued Thunderbirds on front and back yokes, outlined in silver and sparkling with sequin dust.

Matching shirt in either solid color broadcloth or checked gingham **\$16.95**

Give neck size and sleeve length

Send 25c for catalogue of other square dance originals by Lee Shipley



"Look on the Good Side"

"Country Cottons" are available at following stores, or write for name of dealer nearest you not listed below:

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(MORE CAMP LISTINGS, continued from page 13)

Aug. 27-Sept. 2; Sept. 2-4—Dancing Vacations, Shady Rest Lodge, Rhinelander, Wisc. Bob Dawsons, Harry Lukens, Elmer Elias, Johnny Toth. Write Bob Fease, Shady Rest Lodge, Rt. 4, Rhinelander 613, Wisc.

Aug. 27-Sept. 1—Wolverine "Square-A-Round," Wequetonsing, Mich. Max Forsyth, Jerry Helt, Vern Smith, Manning Smiths. Write Square-A-Round, 14350 Rutland, Detroit 27, Mich.

Sept. 1-4—Labor Day Week-End, Wendell Hotel, Pittsfield, Mass. Al Brundage, Jim Mayo, Warren Popp, Nora Murrell. Write Al Brundage, address above.

Sept. 4-23—Chula Vista, Wisconsin Dells, Wisc. (Three Separate Weeks). Selmer Hov-

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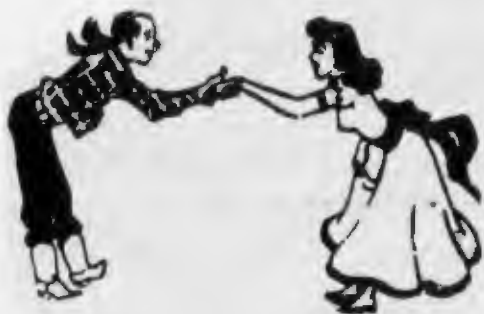
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land, Johnny Davis, Paul Tinsleys, Jim Brower, Bob Fisk, Vince Belgarbos, Joe Lewis, Wally Schultzes, Elwyn Freshes. Write Chula Vista, Wisconsin Dells, Wisc.

Oct. 6-8—Canadian Dance Holiday, Prudhomme's, Vineland, Ont. Staff to be announced. Write F. Hamilton, address above.

Oct. 20-22—Hacienda Fall Dance Holiday, Hacienda Inn, Bakersfield, Calif. Staff to be announced. Write F. Hamilton, address above.

Nov. 23-26—Thanksgiving Week-End, Jefferson Hotel, Atlantic City, N.J. Al Brundage, Frank Lane, Jack Jackson. Write Brundage, address above.

Dec. 26-31—Yuletide Institute, Lake Murray Lodge, nr. Ardmore, Okla. Ray Smith, Roger Knapps, Butch Nelson, Kirby Todd. Write Jim White, 1509 W. Page, Dallas 8, Texas.

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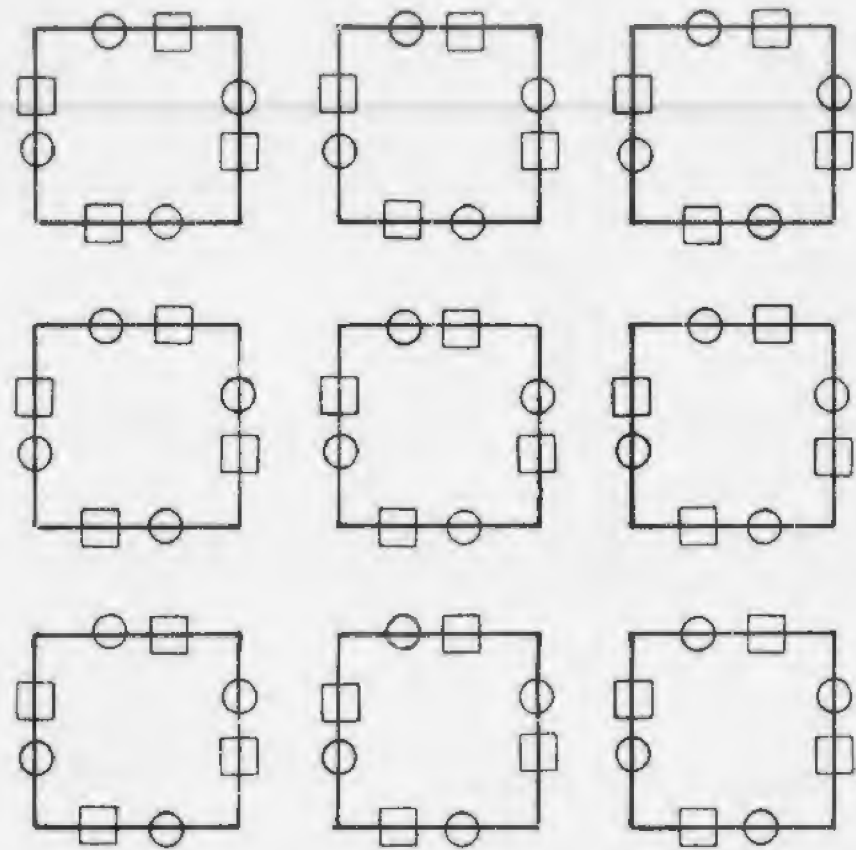
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**R**ECENTLY ED GILMORE developed an unusual collection of calls designed to move dancers from one square to another, across the hall and eventually back to their starting spot while utilizing normal basic material. The technique depends on the dancers following the calls regardless of how strange the situation may seem at the moment.

These intermingling squares or progressive squares as Ed calls them incorporate a few simple but important ground rules. First of all, the squares should be lined up evenly across and down the hall. The minimum number to experiment with successfully would be four squares; however the greatest sense of satisfaction comes from nine (three across by three down) or more. The spacing between squares should be sufficient for the adjacent couples in two squares to be able to swing or courtesy turn comfortably and without a collision.



Here are nine squares lined up evenly across and down the hall prepared for any progressive squares described.

There will be times when a couple will find themselves unable to follow the next call because they have moved away from the dancing area and face only a wall. When ever this happens the couple should change direction either by means of a Frontier Whirl (California

Twirl) or by a courtesy turn and remain facing in until the calls direct another couple or couples to them.

Combinations of these series are possible. The greater the caller's imagination the more opportunities there will be to move the dancers all over the hall and return them safely to their starting spot.

Try it yourself and see what a satisfying reaction you can get from the dancers. Like any other "gimmick" the progressive squares can remain popular as long as they are not over-worked.

Here's a simple one to start with. Try it first for the heads and then for the sides.

## #1 THE FOURSOME

**\*One and three bow and swing**  
**Lead out to the right of the ring**  
**Now circle four you're doing fine**  
**Head men break and you form two lines**  
**Go forward eight and back with you**  
**Forward again and pass through**  
**Move straight ahead go right and left thru**  
Here's the place where all of those facing the walls will do a Frontier Whirl, face in, and wait.  
**Turn your girl and face those two\*\***  
**Forward up and back with you**  
**Forward again and pass thru**  
**Move straight ahead and cross trail thru**  
**Find your corner, left allemande**

Here's another one that isn't difficult. First it might be good to rotate the squares a bit so the same dancers won't be inactive too much of the time. An important tip for the dancers is the reminder that in any portion of a square thru a dancer must pull past the last person and, without turning, be ready for the next command.

## #2 EXPANDED FOURSOME

(Note: Call from \* to \*\* as given in the Foursome, then continue)

**Go forward up and back away**  
**Frontier whirl then walk away**  
**Swing the girl that's meeting you**  
**Put her on the right and face those two**

Here, instead of calling these last two lines you may use the call Star Thru and accomplish the same results.



# PROGRESSIVE SQUARES

Forward up and back with you  
Half square thru to the next old two  
Go right and left thru and turn around  
Then square thru three-quarters round  
Three hands then on you go  
Now cross trail to the rhythm of the band  
There's your corner, left allemande

If you've been successful thus far then try a singing call. In this one the ladies will land in three different sets before finally returning to home and original partners. Use either the Balance or Sets in Order record for Kansas City My Home Town using the regular introduction, break and ending that you'll find on the instruction sheet with the record.

## #3 PROGRESSIVE KANSAS CITY

Heads to the right, you circle to a line  
Go forward eight and back with you  
Pass thru move on, go right and left thru  
Chain those little girls now face the same old two  
Pass thru move on, then cross trail thru  
Allemande your corner and you come back home  
You promenade to Kansas City  
'Cause it's your home town

Repeat for sides, intro, heads, sides, intro.

Now things are going to get a bit more exciting but if you got this far no use in stopping now. Just remember the rules pertaining to

each of the basics used and with patience, caller and dancers should come through in fine shape.

## #4 THE TWOSOME

One and three go right and left thru  
Turn right back and half square thru  
To the outside two and pass thru  
Frontier whirl and face those two  
Pass thru then a right and left thru  
Turn your girl and square thru  
Three-quarters round with you  
Go on to the next and pass through  
Frontier whirl and face those two  
Pass thru then a right and left thru  
Turn your girl then face those two  
Square thru that's what you do  
Three hands go by and then  
Allemande left with your left hand

## #5 THE EXPLODING SQUARE

Go forward eight and back away  
Frontier whirl then walk away  
Swing the girl that's facing you  
Put her on the right and face those two  
Or, Star Thru  
Pass thru and on you go  
Four ladies chain and don't be slow  
Chain them right on back again  
Turn this gal around and then  
Forward eight and back away  
Frontier whirl and walk away  
Swing the girl that's facing you  
Put her on the right and face those two  
Square thru three-quarters then  
Dance straight ahead you're home again  
Allemande left, etc.



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S.I.O. F108—SOMEDAY SWEETHEART, Lee Helsel calling, Flip instrumental

S.I.O. F109—JINGLE, JANGLE, JINGLE, Johnny LeClair calling, Flip instrumental



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S.I.O. X3121—TAKE MY LOVE, round with flip side for teaching

S.I.O. X3122—NEVER SAY NEVER, round with flip side for teaching





**(Singing Call) Livin' High (Windsor 4801, instrumental flip with calls by Bruce Johnson) Key: C Tempo: 130.**

Here's another one of those goodies that keeps everybody working all of the time. The dance is well timed and although it may feel fast this sensation is attributed to the fact that it allows little or no waste motion. Interpreting the calls is Bruce Johnson who does his usual fine job. The music, which we find quite enjoyable, is a very non-tiring version of Yellow Polka Dot Bikini.

**(LP Album) Square Dances by Jerry Helt (MacGregor 1208 with calls only)**

Good calling and good music with a comfortable balance of each is the goal accomplished by this collection. Jerry Helt enthusiasts will find this one of the Ohio boy's best. Those who have never danced to Helt are sure to be pleasantly surprised. The ten dances featured offer an enjoyable selection of both patten and singing calls. Jerry is a master of gimmicks and uses several to advantage. We recommend this one as an addition to your home collection.

**(Easy Dance Series) Texas Star Fun/Teton Two Step (Old Timer 8164)**

In a move designed to give some much needed aid to an almost forgotten phase of square dancing, Old Timer has released a series of records in an uncomplicated vein, aimed at kids, one night stands, old time dances, etc. All of the releases feature good clear calls or prompts and instruction sheets with sufficient detail to be helpful. There are several records in the collection. The one listed above is especially well done. It makes good use of teaching techniques such as allowing enough of the music to be played (on the Texas Star) for the dancers to get the feel, before the calling starts. Also, on the same record is a sound effect of swishing feet which should help to discourage skipping. The version of Teton Mountain Stomp plays through ten times, gaining speed at the end. A series of oral cues is given separately on the same record.

**Bunny Hop / Hinkey Dinkey Parley Vows (Old Timer 8161)**

Here again caller Henry Knight aided by a chorus does a clear job at two old stand-bys.

**Red River Valley/Patty Cake Polka (Old Timer 8162)**

As on the two previous records this one features a square backed up by a simple round or mixer. On this square the calls are clear and often spoken. On Patty Cake the sound is snappy with a good accent for the clapping.

### NEW RELEASES

**BLUE STAR**—#1572 Merry Oldsmobile Mixer / Sentimental Dream (rounds); #1573 Old Dan Tucker/Big Boss (hoedowns).

**BOGAN**—#1127 Please Don't Talk About Me When I'm Gone, called by C. O. Guest, flip; #1128 Swing With the Girl that You Adore, called by C. O. Guest, flip; #1129 Salty Dog, singing call by Nathan Hale, flip.

**DASH**—#2526 There's Nothing As Sweet As My Baby, called by Johnny Roth, flip.

**FLIP**—#H111 Frosty, the Snowman, flip called by Johnny Roth, #H112 Playmates, flip called by Johnny Roth; #H113 Hot Banjo Boogie, flip called by Roy Holt.

**GRENN** — #14022 Mais Oui / One Rose; #14023 Fair Lady/Waltz With Me (rounds).

**LORE**—#1010 Black Eyed Susan Brown, called by Bob Henderson, flip instrumental.

**MacGREGOR**—#8765 S'posin,' called by Bob Van Antwerp, flip; #8775 Double Eagle Rag, called by "Jonesy," flip; #8785 Warm Up, called by Jerry Helt, flip inst.

**RIO RECORDS**—#WG 101—Wonderful One / Chasin' Rainbows (rounds).

**SETS IN ORDER** — #F109 Jingle, Jangle, Jingle, called by Johnny LeClair, flip inst.; #X3121 Take My Love (round with flip side for teaching; #X3122 Never Say Never (round with flip side for teaching).

**SHAW**—#237 Morning Glory Waltz / Pony Tail Hop (rounds).

**SWINGING SQUARE** — #2313 Pennsylvania Polka Square, called by Bob Wright, flip.

**TOP**—#25011 A Smile Will Go a Long Long Way, called by Doc Heimbach, flip inst.; #25012 Sweet Georgia Brown, called by Vern Smith, flip instrumental.

**WINDSOR**—#4802 Last Night at the Square Dance, called by Al Brundage, flip inst.; #4663 Cachita / Dreams of Happiness; #4664 The Terry Theme / Please Be My Sweetheart (rounds).



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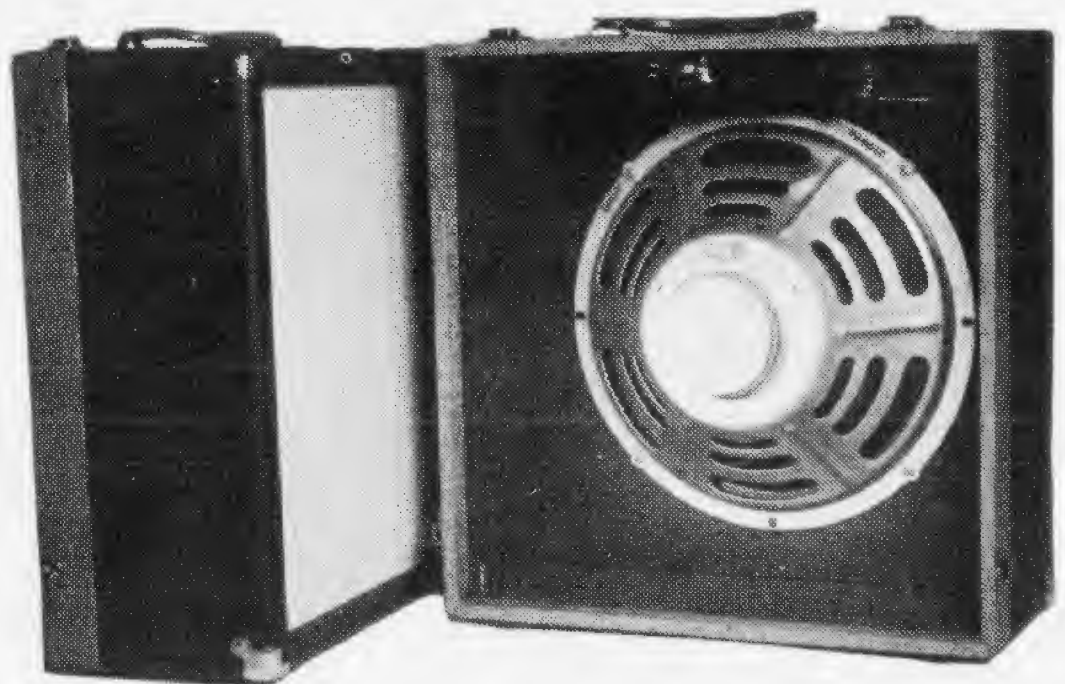
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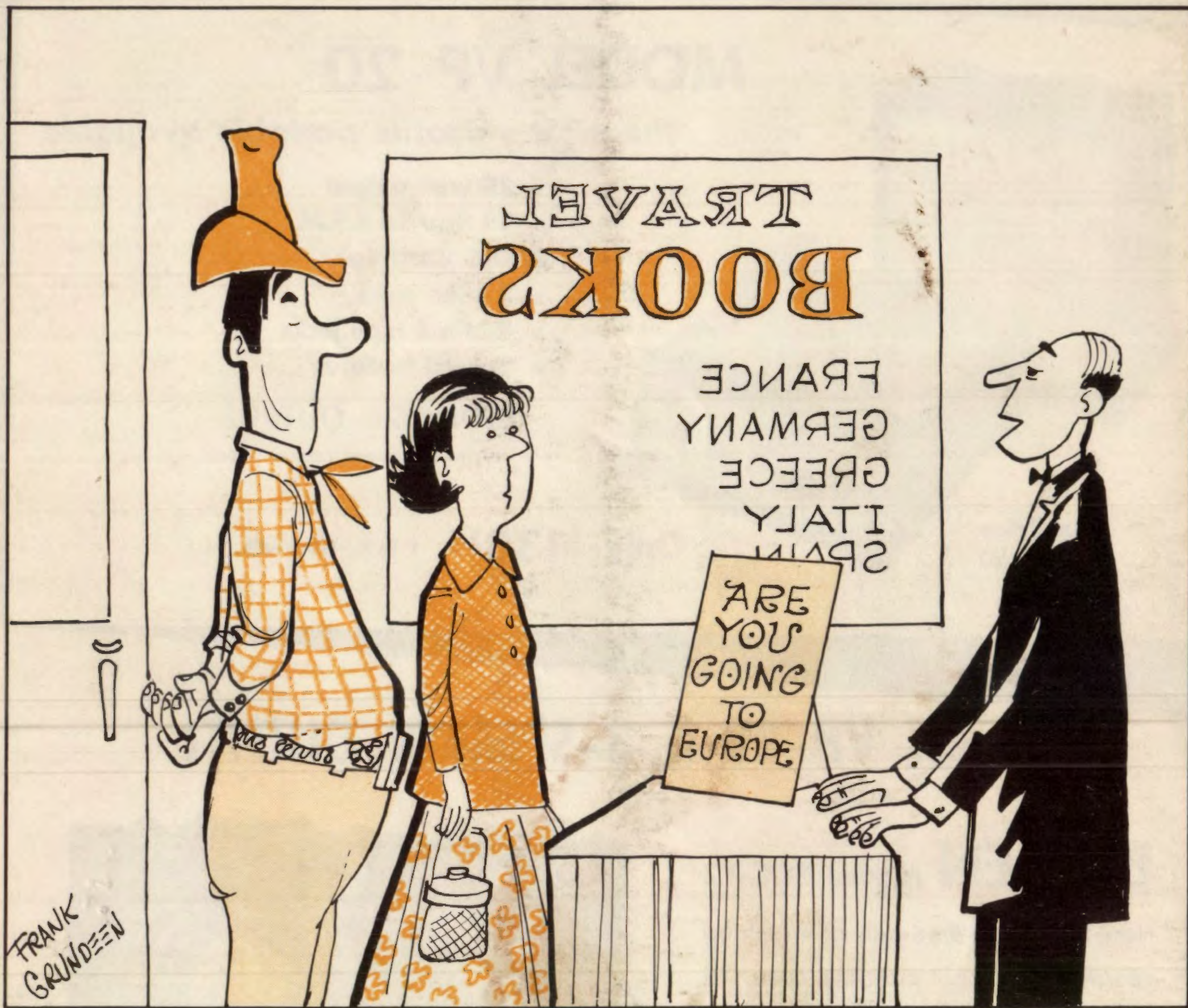


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